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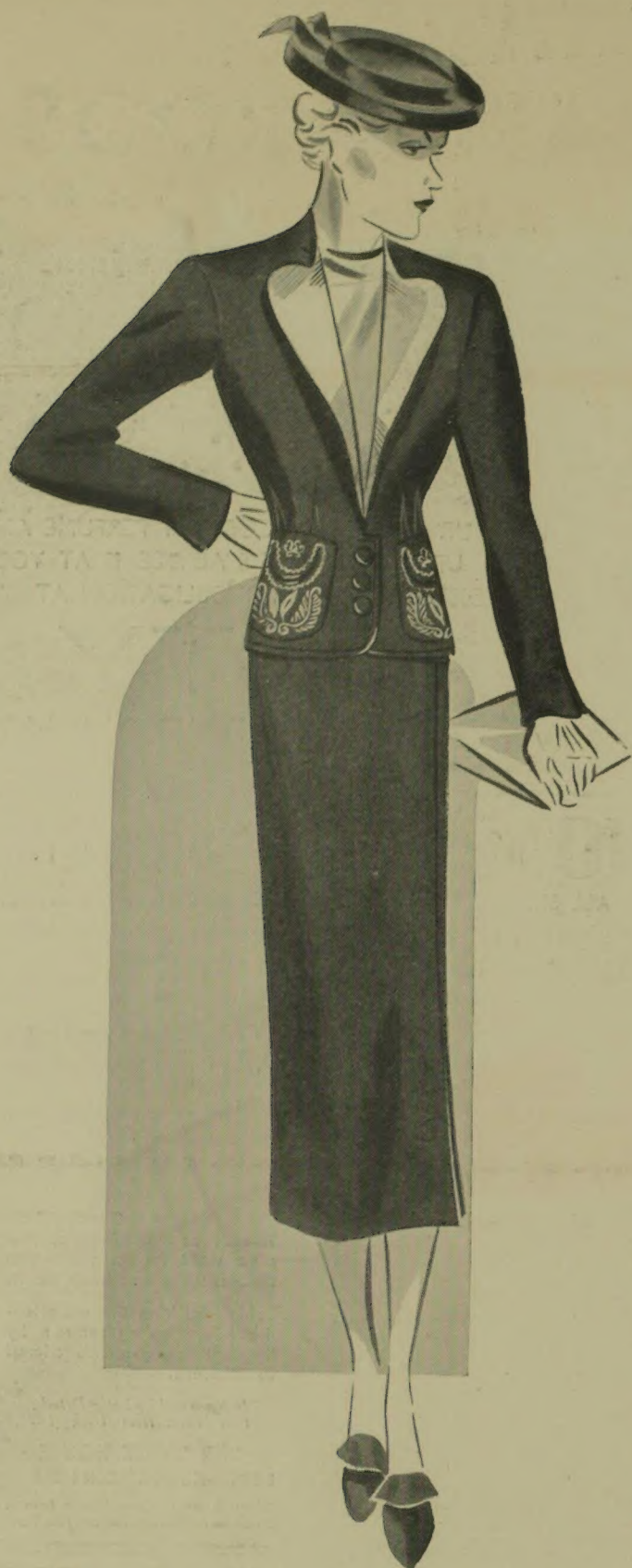
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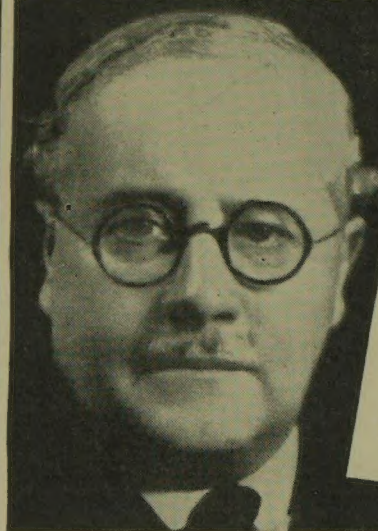
The present advantageous tourist rate of exchange, coupled with the reductions of 50%-60% granted by the Italian State Railways and Steamship Companies, hotel and petrol coupon schemes, etc., render the cost of a holiday in Sicily a very inexpensive proposition.

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SIR KINGSLEY WOOD



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Says—
"I SHALL NOT REST CONTENT UNTIL EVERY POSSIBLE MEANS OF REMOVING THIS BLOT HAS BEEN TRIED"

"Every possible means" demands sufficient funds to provide the most up-to-date methods of treatment and to enable research work to be carried on unceasingly. Then, and only then, can we of the Royal Cancer Hospital (Free) hope to fight a winning battle against cancer, which takes toll of 60,000 lives every year . . . this scourge which may at any moment strike at you or yours. £150,000 is urgently needed. Will you please help by sending a special Easter Gift to the Treasurer?

The Royal Cancer Hospital
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AN EASTER OFFERING for BARNARDO'S—

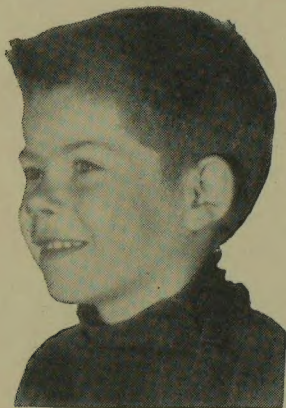
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8,200 children whose chance in life began with their admission to Barnardo's, daily look to these Homes for their every need. Feeding, clothing, housing, educating and training destitute boys and girls has been the work of Dr. Barnardo's Homes for over 70 years.
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Secretary: F. BRIAN PELL, A.F.C.

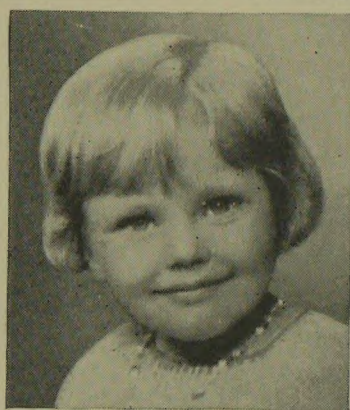
CHILDREN MAKE AN EASTER APPEAL.

EASTER, the happy augury of Spring, reminds us of the many young folk in the springtime of life in Dr. Barnardo's Homes. The Barnardo family consists of 8200 boys and girls, added to at the rate of five a day. It is necessary to provide 25,000 meals each day for the children, apart from clothing, housing and educating them. You can help to set the feet of a needy little one upon the highway to good citizenship by sending a gift to 92, Barnardo House, Stepney Causeway, London, E.1.

Easter would be an appropriate time to join in the crusade against cancer which is being waged daily by the Royal Cancer Hospital. It is here that the sufferer can be cured if the disease is not deep-seated and the incurable receive treatment which alleviates their pain. In the Research Institute great efforts are being made to find the cause of the scourge from which 7000 people die each year in London alone. At the moment, young children are placed in the general wards, but it is hoped that sufficient support will be forthcoming to provide them with separate accommodation. Your contribution to the fighting funds of the crusade will be gratefully received by the Hon. Treasurer, The Royal Cancer Hospital (Free), Fulham Road, London, S.W.3.

For the past ninety-four years the Shaftesbury Homes and *Arethusa* Training Ship have been engaged in training, educating and maintaining destitute or orphaned children, thus giving them a chance in life and an opportunity to make good. In the country, at Royston, is a Home for seventy little boys, who are transferred either to Fortescue House School, Twickenham, or to Bisley School, near Woking, when they are old enough. Girls are admitted between the ages of five and twelve to Esher Place, Surrey, and are given the best tuition in domestic duties. All the children in the Society's Homes are trained for definite trades and are always employable. When they leave, the Society finds them good positions. This work is in urgent need of funds and all donations will be gratefully acknowledged from the Headquarters, 164, Shaftesbury Avenue, London, W.C.2.

King George VI. and his Queen have given many instances of their warm interest in the work of the National Society for the Prevention of Cruelty to Children. That there should be any necessity for such an agency is regrettable indeed, but, while human nature remains what it is, children must needs suffer. To deal with such sad cases is the work of the N.S.P.C.C. and to deal with them wisely and effectively, rather than in a merely primitive direction, is its constant aim. Sir G. Wyatt Truscott, Bt., Hon. Treasurer, will welcome gifts to maintain the Society's work, addressed to him at Headquarters, Victory House, Leicester Square, London, W.C.2.

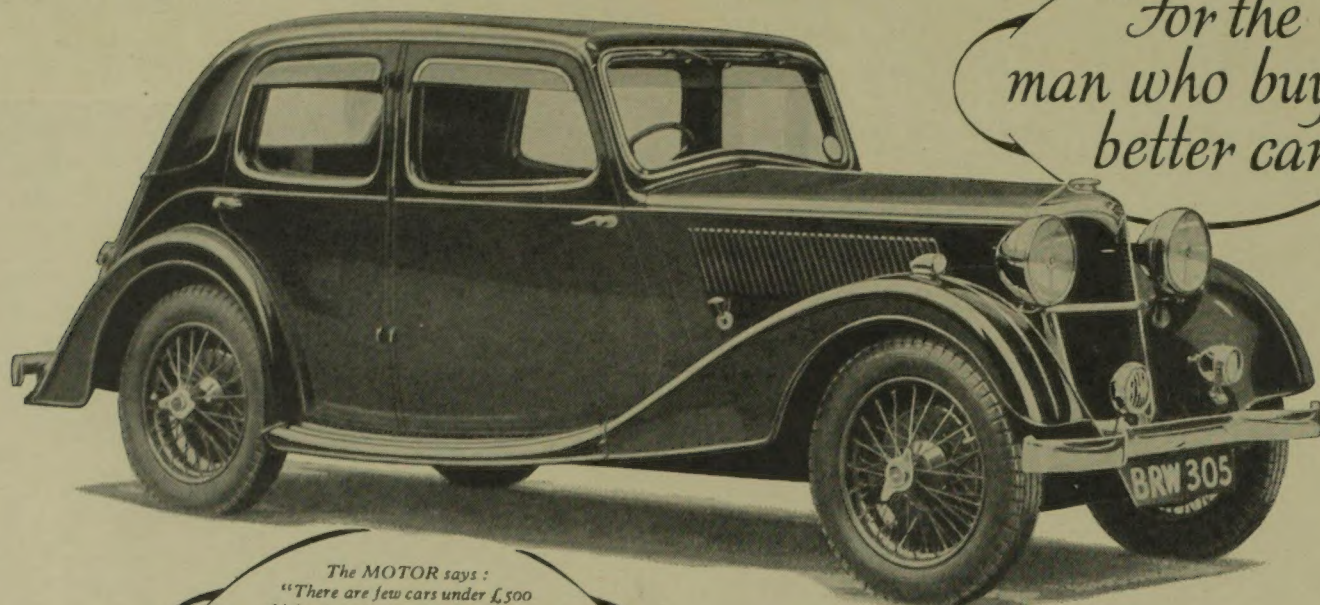


HAPPY CHILDHOOD

THE HAPPIEST DAYS of life are said to be those of childhood. For many children wanton cruelty and ignorant neglect bring only misery and tears. Will you not help the N.S.P.C.C. to ensure happy days for children by your gift to Sir G. W. Truscott, Bt., Hon. Treasurer, The N.S.P.C.C., Victory House, Leicester Square, London, W.C.2.



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SATURDAY, MARCH 20, 1937.



THE DUCE'S ARRIVAL IN LIBYA, WHERE HE WAS HAILED AS "PROTECTOR OF ISLAM": SIGNOR MUSSOLINI (STANDING UP IN HIS CAR ACKNOWLEDGING ACCLAMATIONS) DRIVING THROUGH TOBRUK AT THE START OF HIS NORTH AFRICAN TOUR.

Signor Mussolini landed at Tobruk, Libya, on March 12 from the Italian cruiser "Pola," escorted by three others, and was received by Marshal Balbo, Governor of Libya, while the whole population turned out to welcome him. As he drove through the town he stood in his car, saluting vigorously. The objects of his visit were to open the new 1200-mile military road constructed from end to end of Libya; inaugurate the Tripoli Sample Fair; and visit ancient Roman cities, and farms of Italian colonists. From Tobruk he drove to Amseat, on the Egyptian frontier near El

Sollum, where the road begins, and there performed the opening ceremony. He then re-entered his car, and led the procession of 120 cars on the first stage of the five-day journey to Tripoli. From Bardia the party travelled in air-liners to Derna, 200 miles along the Libyan coast. At Derna the traditional sacrifice of twenty-four lambs (afterwards distributed among the poor) was made in the Duce's honour, and in a patriotic address he was hailed as the "Protector of Islam." On page 491 we give a number of other photographs illustrating incidents of his progress.



By ARTHUR BRYANT.

TO the bookish man—and the writer of a weekly Note Book can hardly avoid the imputation of belonging to this category of the human species—there are very few occurrences in the contemporary world that cannot be illuminated by reference to a book; in other words, to the past. For books are merely, as it were, last year's news vintage in bottle. For those who have acquired the taste, there is a certain pleasure in comparing the raw young wine of the present with its predecessors of former seasons. This reflection came to me while reading in my daily paper that the Ecclesiastical Commissioners had obtained consent of Court to pull down All Hallows, Lombard Street. As one does not expect the Ecclesiastical Commissioners, or any other kind of Commissioners, to have much regard for so indefinable and unpriceable a quality as beauty, I received the news with little more than a sigh. But recalling how, a dozen or so years ago, that sturdy champion of all good things English, Sir John Squire, had written some humorous verses against the Bishop of London—that most human and kindly of prelates—on the occasion of a well-meaning but happily unsuccessful attempt to sell City churches wholesale, I took the volume down from my shelves. And, sitting by the fire, I derived a good deal of entertainment and consolation from it. For the controversies and struggles of the past, even though fought in a cause very close to one's heart, can be followed without disquietude. The most passionate champion of civilisation can watch the Decline and Fall of the Roman Empire from Gibbon's pages with a detachment which he could never feel were even the smallest riot taking place outside his own door. And Sir John Squire's poem deals with angers and anxieties which, now mellowed, have been deprived of their power to vex. It describes with some gusto how good Mr. Christopher Wren—only Sir John, being a poet and not an historian, knighted him prematurely as I myself have done Sir John—looked out on the dire remains of the Great Fire of London and aspired to rebuild the City. And, being, like all the men of his age, a good Christian, Sir Christopher felt a particular desire to replace every burnt church by a worthy successor:

He said: "It's a job I must not shirk
But work
Like a Turk
Till I've built a kirk
Wherever an ancient kirk did lurk."

On which Sir John introduces the inexorable chorus of modern life,

But the Bishop of London will pull them down,
Pull them down, pull them down,
For he isn't a sentimentalist,

But a practical business chap.
He will roll up his sleeves; tuck up his gown,
Put pulley and pick to Wren's renown,
And cart the churches out of the town
And sell them for scrap.

The irony, of course, lies in the fact that a Bishop—even the most modern of Bishops—does not belong to the modern materialistic world at all, but is an anachronism—a living reminder of a great period in human history when the spiritual and eternal was accounted of more importance than the temporal. A Wren church in the City of London is a survival. But a Bishop is even more of a survival. His episcopal

than his starved and wretched present. It was the vandals and heathens who attempted to destroy, and the good Bishops who defended and ultimately saved the heritage of the past.

It is easy to understand the motives of the ecclesiastical authorities in wishing to sell vested property, whose value, measured in terms of this world's treasure, has multiplied a hundredfold with very little effort on their part. To them the increase in the site value of a City church during the past fifty or sixty years must seem like the miracle of the widow's cruse. There are innumerable ecclesiastical uses of the more material kind to which the money from

such sales can be serviceably applied. As sensible men, responsible for the maintenance of a great and costly organisation, they can scarcely be expected to think of the problem in any other way. Almost any other body of men in their position would do the same. But the Church is not only an important worldly institution. It has other attributes and functions. It is true that the stipends of the suburban clergy, which would be helped by the sale of ancient ecclesiastical legacies, form an essential part of its machinery. But a long-hallowed building, raised by the hand of such a master spirit as helps to justify God's ways to man, serves to remind the unthinking multitude that there are values far above the measurement of accountants and bankers. That is the real mission of the Church on earth. All Hallows, Lombard Street, is more than brick and stone, more than so many rich square feet of building land, more even than a convenient place set apart for church services. By tapering spire and delicate lovely carving, the minds that conceived it let their light so shine that



AN OFFICIAL DECLARATION OF RUSSIA'S DESIRE FOR PEACE BUT READINESS FOR WAR: THE SOVIET AMBASSADOR IN LONDON, M. IVAN MAISKY, SPEAKING AT FRIENDS HOUSE—(SEATED, LEFT TO RIGHT) THE EARL OF LISTOWEL AND M. ALEXEI TOLSTOY. At the second National Congress of Peace and Friendship with the U.S.S.R., held at Friends House, Euston Road, on March 13, M. Maisky, the Soviet Ambassador, said during his address: "The general line of our foreign policy is the line of peace. We do not want war; and we will do our utmost to prevent it; but, reviewing events of the last fifteen months, we consider that the danger of war has certainly increased. It is sufficient to mention the German-Japanese *rapprochement*. . . . But our preparedness has also been increased. . . . (Our) frontiers have been made well-nigh impregnable by the great fortifications, large armies . . . and huge air force. . . . We are sure enough that we can win any war, but our main pre-occupation is to prevent war from ever breaking out, and we cannot prevent it single-handed. This makes it imperative to seek the re-invigoration of the League of Nations. . . . We would welcome Germany and Japan back to the League, if they came really determined to work for peace. . . . Europe has arrived at a turning-point. . . . There are two possible ways of advance. The first is the way of re-invigorating the League. . . . The other is the way of so-called 'localisation of war,' the way of constant retreat before the aggressor. . . . The first is the way of stable and lasting peace. The second is the way of early unleashing a new world war. The U.S.S.R. long ago made her choice. . . . Now it is the turn of the other countries who stand for peace and democracy."

garments belong to a very much more remote and, to us, unreal past than even Wren's graceful and philosophical lines: they descend to us from a time when the Church was the only institution on earth which offered any shelter to the spirit and mind of man from the brutal realities of the moment. Bishops in those days were regarded as the nurses and protectors of whatever and whoever dared to appeal from the materialistic to what practical men sometimes make the mistake of calling the unreal and sentimental. And as, for many centuries, almost all the higher and spiritual forces in the world were survivals from a great civilisation which had been submerged by barbarians, it was the especial function and pride of the Church that it safeguarded and glorified survivals. Not, that is, survivals merely because they were survivals, but survivals because they kept alive the consciousness of whatever had been fine and ennobling in past human achievement. Only through them could man's future be made any better

men could see their good works and glorify their Father which is in Heaven. To a hard-headed business man it may sound absurd to say that the generations of worshippers thus inspired have so hallowed the building that its destruction has become a loss to humanity. But to a spiritual pastor it ought not to sound absurd: it ought rather to sound the most natural thing in the world. Reverence begets reverence; there is much in Heaven and earth which cannot be explained by any accountant's philosophy. And to-day, when the world is in danger of relapsing into barbarism precisely because men have lost the faith to make their measurements by spiritual instead of material values, the Church, which should be the final bulwark of civilisation, cannot afford to sell for gold and silver anything that serves to reclaim man from his slavery to Mammon. And the beautiful building that Wren built in the midst of a commercial city, that Grinling Gibbons adorned and Wesley preached in, might perhaps have been accounted such.

THE MAN WHO RALLIED FRANCE TO THE DEFENCE LOAN: M. LÉON BLUM, THE SOCIALIST FRENCH PREMIER.



THE FIRST SOCIALIST PREMIER OF THE FRENCH REPUBLIC AT HIS HOME IN PARIS:
M. LÉON BLUM SEATED AT HIS DESK IN HIS STUDY.



A POLITICAL LEADER WHO HAS RATHER THE AIR OF A MAN OF LETTERS: ANOTHER VIEW
OF M. BLUM AT WORK, WITH A BOWL OF FLOWERS ON HIS DESK.



THE GUARDED ENTRANCE OF M. LÉON BLUM'S HOUSE IN PARIS:
A VIEW FROM WITHIN THE PASSAGE LOOKING ON TO THE ROADWAY
OF THE QUAI DE BOURBON.



SHOWING EVIDENCE OF HIS TASTES AS ART-LOVER AND COLLECTOR
OF BOOKS AND ANTIQUES: A CORNER OF M. LÉON BLUM'S PERSONAL
SANCTUM AT HIS PARIS HOME.



THE ENTRANCE TO M. BLUM'S PARIS HOME AS SEEN FROM THE
STREET: THE FRONT OF HIS HOUSE AT NO. 25, QUAI DE BOURBON,
ON THE ILE ST. LOUIS.

M. Léon Blum, Premier of France and leader of the Front Populaire, achieved a triumph in rallying all sections of French public opinion in support of the new Defence Loan, passed by the Chamber of Deputies by 470 votes to 46, and by the Senate by 258 votes to 1. The Senate's amendment, that the sum to be raised should not exceed 10,500,000,000 francs (about £105,000,000), was accepted by the Chamber, which passed the Bill finally by 474 votes to 39. The first issue, limited to 5,000,000,000 francs (about £50,000,000), will close not later than March 25. The interest is nominally 4½ per cent., but the loan is to be issued

at 98. Speaking in the Chamber, M. Blum said: "I am anxious to avoid all controversy. I am here to address to the entire Chamber this appeal. Are you ready to collaborate in an operation which is indispensable to the interests of the country?" M. Blum, who is sixty-four, is of Jewish origin and a native of Alsace, though by long residence a Parisian. He was elected a Deputy in 1919 and became Premier after the General Election last May. Formerly he held a post in the Conseil d'État, and was dramatic critic to the "Matin." He has written a book on marriage and a study of Stendhal, besides political articles.

UNIFYING CHINA BY AVIATION: AERODROME-LEVELLING BY



AN ESSENTIAL PRECAUTION IN SOME DISTRICTS OF CHINA AS A DEFENCE AGAINST ATTACK BY BANDITS: A FORT BUILT ON THE EDGE OF AN AERODROME, WITH LOOP-HOLES AND EMBRASURES FOR RIFLES AND MACHINE-GUNS.



SHOWING TYPICAL EXAMPLES OF THE MOUNDS (LIKE HUGE (CENTRE FOREGROUND AND LEFT): PART OF A NEW AERODROME)



SWARMS OF CHINESE COOLIES LEVELLING AN AERODROME IN THE HENGCHOW PROVINCE OF SOUTHERN HUNAN: A GENERAL VIEW SHOWING (IN THE LEFT FOREGROUND) THE HEIGHT OF THE EMBANKMENT RAISED, AND (RIGHT) NUMEROUS MOUNDS OF SOIL THROWN UP DURING THE WORK—A SCENE SUGGESTING HOW IN ANCIENT EGYPT MONUMENTS WERE BUILT BY THE FORCED LABOUR OF MYRIAD SLAVES.

In an explanatory note on these interesting photographs, which give a new meaning to the long-familiar phrase, "the awakening of China," the sender writes: "Marshal Chiang Kai-Shek has conceived the grandiose project of establishing aerodromes throughout the Chinese Empire. Each of the families inhabiting adjacent localities is required to send a man capable of working at this State enterprise. The labourers are housed in bamboo huts near the place where they work. Now and again one comes across rails and trucks, but most of the work is done by man power, and the platted basket is the

most usual method of transport. With such frail apparatus, mountains are removed and valleys filled up. Differences of level, sometimes amounting to as much as 50 metres (about 164 ft.), have to be made even. China is a land of vast extent. Her very vastness has also been her tragedy throughout the ages. The centrifugal force at work in the Empire has been too powerful. Now, however, with the coming of the new age, the technique of modern traffic and communications has overcome time and distance. With the aid of modern inventions, the ancient Empire has been able to attain at once

COOLIES PAID ACCORDING TO THE SIZE OF THE SOIL-DUMPS.



TERMITE "ANT-HILLS" OF SOIL REMOVED IN WICKER BASKETS DROME IN COURSE OF CONSTRUCTION BY CHINESE COOLIES.



AT THEIR FRUGAL MEAL OF RICE, EATEN WITH CHOP-STICKS OUT OF SMALL BOWLS: TYPES OF THE POORLY-PAID CHINESE COOLIES EMPLOYED IN THOUSANDS ON AERODROME-CONSTRUCTION IN VARIOUS PARTS OF THE COUNTRY.



SHOWING NUMEROUS ANT-HILL-LIKE SOIL-DUMPS (AS IN THE TOP CENTRE ILLUSTRATION), BY WHOSE SIZE IS GAUGED THE AMOUNT OF WORK DONE AND PAY EARNED BY THE COOLIES: PART OF THE AERODROME UNDER CONSTRUCTION SEEN IN THE ADJOINING PHOTOGRAPH, ONE OF MANY PROJECTED BY CHIANG KAI-SHEK THROUGHOUT CHINA—A TASK FOR WHICH EACH LOCAL FAMILY MUST SUPPLY A LABOURER.

results which elsewhere have involved long periods of slow development. By the building of aerodromes spread over this gigantic country, with its teeming populations, the most distant provinces will be brought under the direct control of the Central Government. Western discoveries, usually not very welcome in China, have in this matter had a vivifying effect. Everywhere the world has become smaller. China has experienced a similar diminution, and thus finds it possible to overcome the hitherto disastrous effects of her immensity." The central photograph at the top shows the primitive apparatus

used for removing soil—wicker baskets hung by hooks from a yoke across the shoulders. Beyond are two of the innumerable dumps of soil thrown up by the labourers, resembling the huge "ant-hills" formed by termites. "These mounds," we are told, "are left by the coolies to enable their overseers, after a day's work, to gauge the amount of soil moved. On this basis they receive their meagre pay." The general view, in the two larger photographs below, suggest the scenes that probably occurred in ancient Egypt when monuments were erected by the forced labour of innumerable slaves.

A SOURCE OF UDAY SHAN-KAR'S DANCES: KATHAKALI, THE SILENT DRAMA.

(SEE ARTICLE ON PAGE 482)



CONVEYING AN EMOTION BY THE PLACING OF THE HANDS AND BY FACIAL EXPRESSION: THE ACTOR IN A PATHETIC MOOD (KARUNA).



INTERPRETING A DRAMA IN KATHAKALI BY MANUAL GESTURES (MUDRAS) AND APPROPRIATE POSTURES: TRIPATAKA—SIGNIFYING BEGGING.

WITH THE PALMS OF THE HANDS PRESSED TOGETHER IN A SUPPLICATING MANNER: THE ACTOR DISPLAYS THE SENTIMENT OF WONDER (ADBHUTA).



CAPABLE OF MANY INTERPRETATIONS, ACCORDING TO THE STRETCH, LEVEL, AND POSTURE OF THE HAND: A MUDRA MEANING FEAR OR EXTREME TERROR.



EXPRESSING VIOLENT EMOTION WITHOUT UTTERING A WORD—A MUDRA PERFECTLY COMPREHENDED BY AN AUDIENCE: A POSTURE SIGNIFYING FURY.

ONE OF NEARLY A THOUSAND GESTURES USED IN KATHAKALI: COMEDY—SHOWN BY AN OUTFLUNG ARM AND A SOMEWHAT IMPUDENT EXPRESSION.



THE ACTOR SHOWS HIS AUDIENCE THAT HE HAS BEEN HANDCUFFED OR TAKEN PRISONER: THE BRACELET (KATAKA) MUDRA.



DISPLAYING THE LOTUS SYMBOL WITH THE HANDS: THE ACTOR SIGNIFIES EROTIC SENTIMENT (SRINGERA) BY THIS GESTURE AND BY HIS FACIAL EXPRESSION.



REPRESENTING AN ANIMAL BY EXPRESSING ITS MOST CHARACTERISTIC TRAIT: A MUDRA INDICATING A JACKAL, WHOSE CUNNING IS EVIDENT IN THE ACTOR'S FACE.

The recent appearances of Uday Shan-Kar and his Hindu ballet dancers and musicians at the Savoy Theatre were of exceptional interest to students of dancing and dramatic art. The graceful gestures of the dancers as they unfolded the story of some Indian legend, and the fascinating native music, delighted an appreciative Western audience. Uday Shan-Kar has studied the ancient art of Kathakali and his ballets undoubtedly owe much to this form of dramatic art,

in which gestures with the hands and posturing play such a large part. Following an American tour in 1938, Uday Shan-Kar will open an All-India Centre for Dance and Music in Benares, where research in music, costume, and mythology will offer a unique opportunity for the encouragement and development of the cultural art in India. In Kathakali the text of a drama is interpreted without words by the actors, who rely on manual gestures (mudras) accompanied by

[Continued opposite.]

GOOD AND EVIL PORTRAYED WITH PAINT: VIVID KATHAKALI MAKE-UPS.

PHOTOGRAPHS REPRODUCED BY COURTESY OF THE KERALA KALA MANDALAM. (SEE ARTICLE ON PAGE 482)



REPRESENTING HANUMAN, THE MONKEY-GOD: A KATHAKALI ACTOR IN COSTUME AND MAKE-UP.



MADE UP WITH GREEN PAINT, SYMBOLIC OF GOODNESS: AN ACTOR AS A DIVINE PERSONAGE.



CHUKANNA THADI (RED MAKE-UP) REPRESENTS EVIL AND FEROCIOUS PERSONS: AN ACTOR AS DUSSASANA.



KARI (BLACK MAKE-UP) INDICATES A SPIRIT OR AN ABORIGINAL: A FOREST MAN IN AN INDIAN LEGEND.



BHEEMA TAUNTING THE DEMON, BAKA, BY CALMLY EATING THE RICE HE HAS BROUGHT FOR HIM, IN SPITE OF HIS THREATS: AN EPISODE IN THE STORY OF BHEEMA, THE MAHABHARATHA HERO.



BHEEMA, THE INDIAN HERCULES, STRANGLES PRINCE KEECHAKA (THE VILLAIN OF THE STORY): KUNJUKURUP, ONE OF THE GREATEST EXPONENTS OF THE KATHAKALI ART, IN ELABORATE MAKE-UP AS THE PRINCE.



EXPRESSING SRINGARA (THE SENTIMENT OF LOVE) IN LOOKS AND POSTURE: THE FIRST MEETING OF KRISHNA (A REINCARNATION OF VISHNU) AND RUKMANI—SHOWING THE SYMBOLIC COSTUMES USED IN KATHAKALI.

Continued. appropriate postures. The number of the gestures now in use, each with its special significance, closely borders on a thousand. Each mudra is capable of expressing many meanings, according to the stretch, level, and posture of the hand. Thus, the drama is essentially a spectacle, or visual poem, as the action of the story is translated into sentiments (rasas). There are nine principal rasas, each with its sub-divisions; and the trained actor is extremely clever in expressing

different degrees of emotion. The characters in the drama are distinguished by their make-ups; green paint being used for good or divine persons, red for evil, and black for spirits. The costumes and head-dresses help still further to differentiate between the various types and to make the story intelligible to an audience which is already familiar with the legend enacted. Women do not perform in Kathakali, but female characters are impersonated by men in traditional make-up.

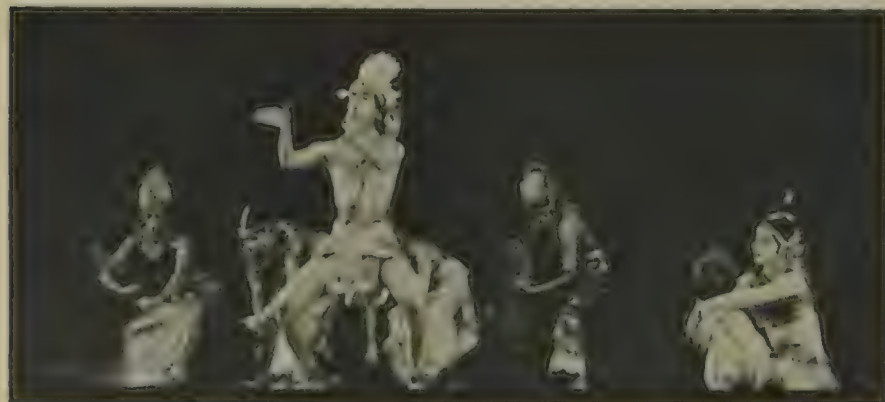
KATHAKALI, A DRAMATIC ART WHICH EXCLUDES THE SPOKEN WORD:

THE CLASSIC DANCE-DRAMA OF MALABAR.

By K. B. IYER.

The Indian dancing and music presented by Uday Shan-Kar and his company at the Savoy Theatre last week, after a successful tour in the United States, have stimulated interest in the Hindu art of dancing, in which rhythm and ritual movement are all-important. These dances owe much to Kathakali, the dramatic art which excludes the spoken word and conveys its meaning by gestures and expression. Uday Shan-Kar has studied this art; and its influence on modern Indian ballets is most noticeable. The home of Kathakali is in Malabar, which lies cradled between the Eastern Ghats and the Arabian Sea, in the southern littoral of India. Aryan penetration into this purely Dravidian region marked the beginning of a very fruitful contact which, later, gave birth to a phase of distinctive Hindu culture—a peculiarly fine blend of the Aryan and Dravidian. It was in this atmosphere of intellectual development that the stage flourished and "miming" became an art in itself, as Kathakali.

THE home of this unique art—which till the end of the last decade remained practically unknown to the outside world—is Malabar. Almost isolated from the mainland, which fell a prey to constant foreign aggressions and influences, lying secure and snug within its double rampart of the ghats and the Arabian Sea, it nursed in unbroken continuity a composite culture that is a blend of the Aryan and the Dravidian. Its aristocratic Brahmins wrote, and until recently discoursed, in learned Sanskrit. The ancient arts and crafts thrived under the patronage of the princes, Brahmins, and the nobles. Literature, philosophy, astronomy, and medicine were subjects of special study, and the contribution of the Malabar professors of old has long been recognised as monumental. Side by side with these intellectual pursuits was kept up a stage that catered for the pleasure and instruction of



A COMPETITION BETWEEN SHIVA (UDAY SHAN-KAR) AND HIS CONSORT (SIMKIE) TO DECIDE WHO WAS THE BETTER DANCER: A TEST IN WHICH THE RASAS (THE NINE STATES WHICH CAN BE PRODUCED IN AN AUDIENCE BY DANCING) ARE EVOKED.

Photograph by Peggy Delius.

the cultured and the masses. The Kerala stage was a living, growing organism until the end of the last century.

Of the many kinds of entertainment provided, the Kathakali, the Mohini Attam and the Kaikotti Kali have been specially picked out by foreign artists and art-lovers for special study. The Chakyar Kuthu represents the most ancient Kerala theatre. It is classic Sanskrit drama, made intelligible to the masses by the interpretation of the texts in Malayalam by the actor, very often enlivened with sparkling wit, humour, and, at times, biting sarcasm. The recitation and interpretation are accompanied by Abhinaya (acting), in which Mudras (manual gestures) and dancing play an important part. Perhaps it is to this ancient dramatic art that Dr. Coomaraswami, of Boston, refers in his admirable book "Indian and Indonesian Art" when he says that "classical Sanskrit theatre scarcely survives, unless in Malabar." For aught we know, the Chakyar Kuthu has been in existence in Malabar for well over a thousand years. It is performed in theatres specially constructed for the purpose within temple precincts, and one may still occasionally witness Kūḍiyattam, the old-type drama, though languishing and decadent.

A Zamorin prince of Calicut was the originator of a reformed and more popular form of entertainment called Krishnan Attam (Krishna play), about the middle of the seventeenth century, which had for its theme various episodes in the life of Sree Krishna based on Jayadeva's "Geeta Govinda." Of course, this type of drama largely borrowed from the artistic traditions of the Kuthu and gained great popularity in North Malabar. A prince of Kottarakara (now lying in the Travancore territory) requested the Zamorin to send him a troupe for exhibition at his Court. The curt and discourteous reply of the Zamorin, that Southerners are incapable of appreciating high art, stung the former into quick retaliation. He started the Raman Attam (Rama play), towards the later part of the seventeenth century, staging episodes from the Ramayana, inheriting, no doubt, the same old traditions. But, in fact, it was a big forward move which necessitated many alterations and additions to the method of the old presentation. Later on, when themes from the Mahabharata and stories of Saiv interest were also adapted, it came to be known as Kathakali (story play). The changes brought about made it a very dynamic and vital art, and it soon overshadowed, both in artistic qualities and popular support, its predecessors.

limbs, eyes, eyebrows, face, and muscles become charged with dynamic power. The Kathakali artist's medium of expression is one that holds up in relief the comparative poverty of the spoken word. The story that is told in a succession of songs in the different Ragas and Raginis of the Carnatic style of music is rendered by the actor in exquisite gestural language remarkable for its suggestiveness, grace, and dramatic power. The gesture sequences are enlivened with facial expressions and appropriate movements and posture that help to fully convey ideas. The mute language that is evolved is elaborate and comprehensive, at times intricate, but nevertheless eloquent and forceful. The text of the songs sung out by the musician no doubt helps the lay audience to follow even intricate patterns.

The Mudras, or hand gestures, which had their origin in a mystic past—probably in Tantric rites—later acquired great æsthetic value. The twenty-four key mudras are an elastic medium out of which several hundred combinations have been evolved by the Kathakali artists. Even verbs and case-endings are indicated by gestures. While the movement of the hands traces out an idea, the appropriate emotion is expressed in the face and eyes. The effect is lively and realistic. An entire story, like the Ramayana, is thus told. Love, courage, hatred, pity, pathos, contempt, anger, ferocity, and such-like moods are projected with such vividness and dramatic power that the effect on the audience is instantaneous and certain. The various movements of the neck, eyes, eye-brows, and limbs are sixty-four in number, and each move is accomplished with skill and grace. The dances that accompany and follow the acting are many and varied, tender as well as heroic. They vary from ordered, sweet, lingering rhythms to wild and tempestuous sweeps and whirls that display abundant primeval energy. The instrumental choir is composed of two drums, a gong and cymbals, and is best suited to an open-air performance, which Kathakali is, and to the dominant character of this art, which is vitality and strength.



UDAY SHAN-KAR, AS A WITCH-DOCTOR, EXORCISES AN EVIL SPIRIT: "HARVEST DANCE"—ONE OF THE ITEMS PERFORMED DURING THE RECENT SEASON OF HINDU DANCING AND MUSIC AT THE SAVOY THEATRE.

The symbolic trait which is so noticeable a feature in Indian art has its influence on Kathakali too. The make-up of the actors has its own significance. It is so designed as to impress upon the audience that the characters before them are not mere impersonations. The Puranic heroes, kings, Devas, and Asuras are before the spectators in flesh and blood, with all their chief attributes emphasised. Seeing them is to agree with the opinion of Dr. Cousins that the most insignificant human beings are turned into gods. This impression which so powerfully abides with

the audience adds to the æsthetic enjoyment very greatly. It is difficult, except in broad outline, to indicate the costume and make-up of the actors.

The painting of the face is a long and tedious work entrusted only to the care of experts and remarkable for its artistic quality. The actor lies flat on his back and often goes to sleep while his face is being done up. A white, fluttering border-line, made up of a paste of chunam and rice powder, runs close to the cheek-bones from the chin to the ears. Inside this is the elaborate colour-work. If the type is to represent nobility, or Devas, green paint is applied. The lips are coral red. The eyes and eyebrows are emphasised by black border lines. A graceful kirita (head-gear), gilded and flashing with many-coloured glass mosaics, with an aura behind, crowns the head. An enormous mass of hair streams behind, covering the back. The evil types are painted in red and black. They have



A SPECTACLE MADE MEMORABLE BY THE COLOURS OF THE GARMENTS AND THE GRACEFUL GESTURES OF THE DANCERS: SIMKIE, ZOHRA AND UZRA AS THREE YOUNG GIRLS GATHERING FLOWERS.

Photograph by Peggy Delius.

sharp side teeth, protruding growths on the tips of their nose and forehead, large head-coverings, red hair, and whiskers which make them truly awe-inspiring. The body in all cases is covered with a jacket, and a bulging, pleated skirt is worn round the waist, which renders movement easy.

The Kari, or the black type, represents aborigines and Bhutas. Ascetic types like Rishis and Brahmins are simply touched up to bring into relief the spiritual glow and serenity characteristic of these. The women characters are impersonated very realistically by the male actors. Women actors are taboo on a Kathakali stage. The practice, in addition to being in conformity with the mediæval Indian stage tradition, recognises the fact that the extreme complexity of the Kathakali technique, which displays masculine and rather elemental vigour, is unsuited to the tender and delicate feminine frame. The faces of the women characters are polished up with a light yellow paste. The hair is tied in a top-knot on the forehead, to the left, over which a thin cloth is thrown which covers the back. The costume consists of a close-fitting jacket and a white cloth at the waist, crinkled and skirt-like. Earrings, necklaces, and anklets are worn. On the whole, a perfectly graceful type, strongly suggestive of the sculptured female figures of ancient India, emerges from this make-up.

The Kathakali is an all-night function, enacted on bare ground, without any scenic background. A giant brass lamp, incessantly fed with coconut oil, is all the lighting for the stage, in front of which an eager crowd squats, covering up the entire available space. A bright-coloured curtain is held up by a couple of men, behind which the musicians stand. The actors are adepts in creating dramatic effects with ease and force. The Kathakali performer is so well trained and taught to regard his art as the practice of Yoga that he seldom loses his hold on the situation or on the audience. There is no flagging and no fall in his presentation. From a quiet beginning it goes on steady, strong, and scintillating to a grand finale which stirs

the emotions. Kathakali has the strength and the elemental grandeur of primitive art and the elegance and the sweetness of the classic age. To those who would search for the parent-stock of the famous Javanese and Balinese theatre—admittedly of Hindu origin—the Kathakali reveals a far more fruitful source than any other existing traditional theatre found in India.

Following the exalted example of Uday Shan-Kar, many famous artists from different parts of India are now engaged in getting a thorough grounding in this unique technique. Modern Indian ballets are thus being refashioned and brought on to ancient classic levels. To European and American

art-lovers who have journeyed to the extreme south of India to witness Kathakali, the revelation has been no less great. They are agreed that Kathakali can impart a new value and vitality to the dance art of the world. Its superb technique will soon become familiar to the West through the interpretations of Uday Shan-Kar, Ragini (the talented American lady), and the two Dutch youths who are now undergoing a course at the Kerala Kala Mandalam (Kerala Art Academy) of Poet Vallathol, to whose enthusiasm and zeal the revived interest in Kathakali is largely due.



IN OVIEDO, WHERE ASTURIAN MINERS LAUNCHED FIERCE ATTACKS AGAINST GEN. FRANCO'S GARRISON: "OVIEDO CATHEDRAL, A WET DAY", AN ETCHING IN MUIRHEAD BONE'S PUBLISHED COLLECTION.

Desperate fighting broke out round Oviedo, the mining centre in the Asturias, last month. As we write, the position remains obscure, though the Government attacks appear to have gained some ground. Parts of the city have been heavily bombarded, though little news is to be had as to the exact extent of the damage. The view of the Cathedral

seen above is from a coloured etching by that celebrated artist Mr. Muirhead Bone. It forms one of the series of prints in his monumental work, "Old Spain," which was published at the end of last year by Messrs. Macmillan and is priced at a hundred guineas. Four of these were reproduced in our issue of Dec. 5 of last year; showing Oviedo and Salamanca.

REPRODUCED FROM "OLD SPAIN," BY MUIRHEAD BONE; BY COURTESY OF THE PUBLISHERS, MESSRS. MACMILLAN.

VAN DYCK'S LANDSCAPE DRAWINGS—A DISCOVERY.

LITTLE-KNOWN WORK BY THE FAMOUS 17th-CENTURY PAINTER WHO IS ALSO "ALMOST THE FATHER OF ENGLISH WATER-COLOUR LANDSCAPE"—INCLUDING AN EXAMPLE HITHERTO UNRECORDED.

By A. M. HIND, F.S.A., Keeper of Prints and Drawings, British Museum.
(See Illustrations on the Opposite Page.)

VAN DYCK left no landscape painted in oil, and it remains a surprise to many people that he is almost the father of English water-colour landscape. The surprise is natural, for his extant landscape work extends to little more than a score of drawings, and the British Museum collection (the richest of all in this kind) is not so well known to the general public as it deserves to be. Of the total known to me I would recognise about a dozen as of English landscape, few enough to render the discovery of a fresh example a matter of great interest.

Captain Bruce Ingram was fortunate to secure this hitherto unrecorded drawing at a recent sale at Sotheby's. It is a signed drawing, and was described as Van Dyck in the catalogue, but the unexpected often evades popular recognition. It evidently represents the Ypres Tower at Rye, and the adjoining wall and houses on the cliff, whose foot was at that time still lapped by the sea (Fig. 1). The drawing is in pen and bistre (or brown ink) in the same manner as two landscape drawings in the British Museum, with "Trees on a Hillside." Both these drawings show trees and landscape entirely English in character, and probably

left sky-line of the town in Van Dyck's sketch. Hollar would hardly have omitted this if he had done his study on the spot. But, in spite of a general faithfulness to actual topography and architecture, he probably did not hesitate to alter certain details of roof and sky-line in composing and balancing his design.

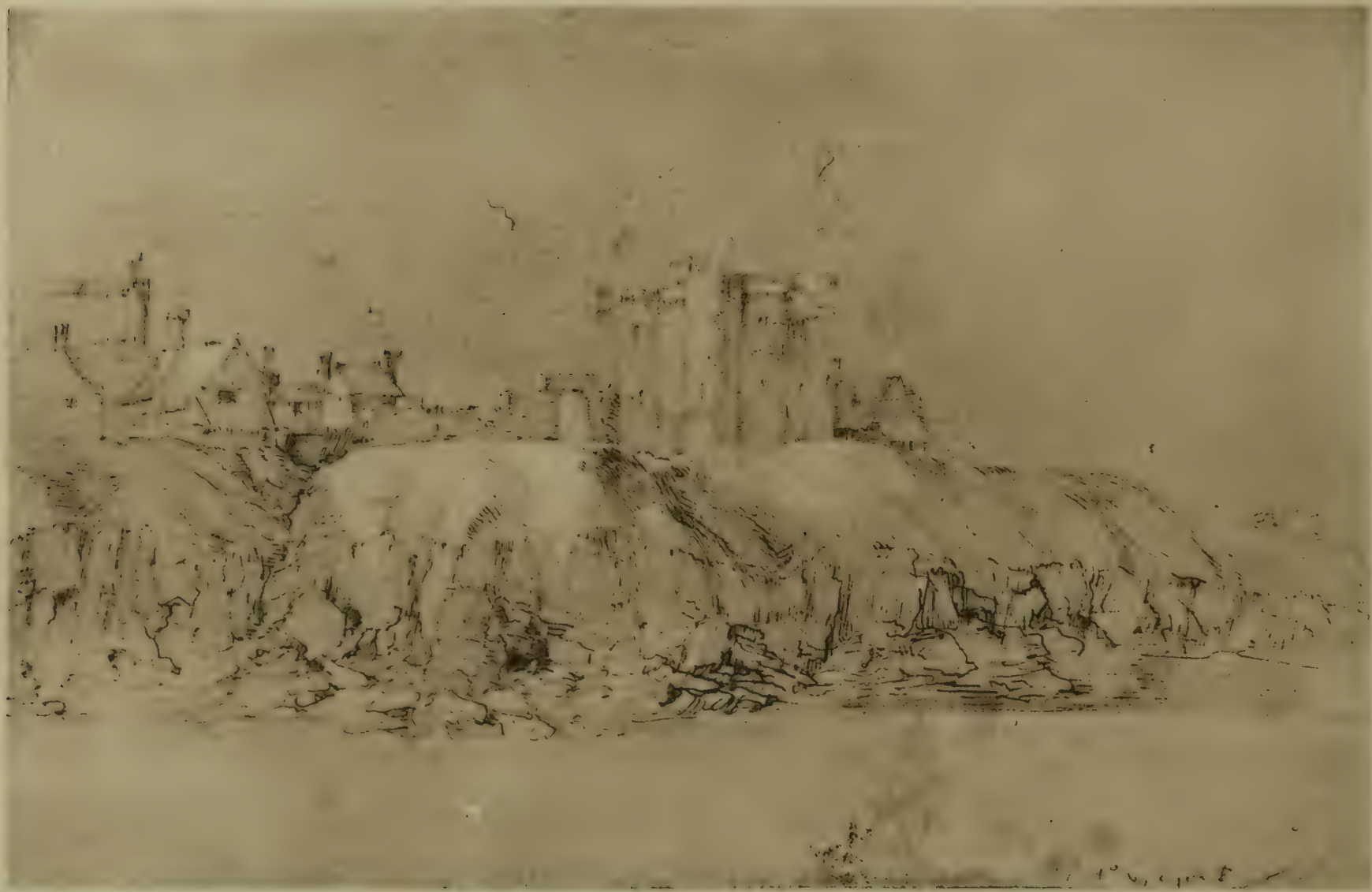
In another compartment on the same Map of Kent is a view of "Dover Castle and Towne from ye Landside." On this there is only Hollar's signature, so, like most of his work, it is probably from his own drawing. Other etchings which may find their inspiration in Van Dyck are the five lovely little landscapes in and about Albury Park, Surrey, the seat of the great collector, the Earl of Arundel, who is probably shown in one of them out walking with his family. There is no better record of English country at this time than these small plates of Hollar, told with as unvarnished a truth as his numerous etched views of London.

Captain Ingram's collection (of which examples are now being shown at Messrs. Colnaghi's) includes still another seventeenth-century illustration of Rye, a drawing in pen and wash by Jacob Esselens, a Dutchman who travelled

Fields," as typically English as could be. In the directness of their approach to nature they are comparable with Constable, though Constable probably never knew them.

The third example, a "Woodland Study," was acquired last year at the Henry Oppenheimer sale, and presented to the Museum by the National Art-Collections Fund. This and various other drawings from the same collection are now being exhibited among new acquisitions in the Prints and Drawings Gallery. Very near to it in character are two other drawings, one of which figured in the Max Bonn sale at Sotheby's, in February 1932 (I do not know its present owner), the other being in the Pierpont Morgan Library, New York, from the Fairfax Murray collection. All these examples are inscribed "A. Vandyck" in the same writing, possibly of the seventeenth century, but hardly Van Dyck's signature. On the other hand, the Pierpont Morgan drawing also bears the initials, A. V. D., which may well be the master's autograph.

The problem of authenticity is actually raised by a fourth drawing of the same character, and almost certainly by the same hand, which was acquired by the British Museum in 1932. It again represents a "Country Lane Flanked by Trees," but, unlike the others, contains figures, two ladies seated at the roadside in the foreground. On the old paper mount of the eighteenth century is inscribed "I. Rademaker fecit," but I. Rademaker is unrecorded, and the drawings of Abraham Rademaker, a well-known topographical draughtsman of the late seventeenth and early eighteenth centuries, are entirely different in style. The landscape is thoroughly English in character; the two figures could be matched in various etchings by Hollar



1. AN IMPORTANT VAN DYCK DISCOVERY: A SIGNED DRAWING IN PEN AND BISTRE, HITHERTO UNRECORDED, REPRESENTING THE YPRES TOWER AT RYE.
Size of Original, about 7½ by 11½ in.

represent the two sides of the same hill somewhere in Sussex or Kent.

There are two other signed pen drawings by Van Dyck of Rye, which were no doubt done at the same time as Captain Ingram's sketch. Most nearly related is the study of the Ypres Tower from another angle (Fig. 5), which is now in the collection of Mr. Franz Königs at Haarlem (acquired at the Robiano sale at Amsterdam, 1926).

Even more interesting is the complete "View of Rye" from the land-side, signed and dated as done from nature on Aug. 27, 1633, once in the Fairfax Murray collection, now in the Pierpont Morgan library, New York (Fig. 2). It is evidently the original drawing from which Hollar derived the little view of Rye which he gave in a compartment on his etched Map of Kent (P. 665). It is a most attractive sketch, with a lovely piece of bramble in the foreground, on the edge of the hill from which Van Dyck obtained his view. This naturalistic study of branch and foliage could hardly be distinguished from similar work by Rubens (such as a drawing at Chatsworth) were it not for the rest of the subject. Hollar has lettered his etching (Fig. 4) as drawn by Van Dyck ("Sr. Anthony van Dyck delineavit"), and the chief modification made by the etcher is such as would be necessary to fit it into a narrow compartment, i.e., the omission of the immediate foreground. Of peculiar interest as a link in the development of the view is Hollar's original study for the etching (Fig. 3), which is in Captain Ingram's collection. If it were not for the inscription on his etching, and the existence of the Van Dyck drawing, one would be inclined to regard it as an original sketch

considerably in England and Scotland. The town is again shown from the land-side, but from a point further east, with a complete view of the bay where now are meadows. If it were not for the presence of the sea over land whence it has long receded, these drawings and prints would hardly have figured in a collection chiefly devoted to marine subjects.

To Van Dyck in his days of popularity at the English Court and full of commissions for portraits, a landscape-sketch must have been the occasional offspring of an idle day rather than the result of study related to his painted work. He seldom made use of landscape in the backgrounds of his portraits, one of the exceptions being the portrait of "Charles I. Standing by His Horse," in the Louvre, in which a hillside with trees, as in the Museum drawings, appears in the background. And in the foreground of this same picture there is a specific use of another study from nature in the British Museum of various plants (sow-thistle, nettles, etc.).

His few body-colour landscapes are on that account all the more surprising in their exquisite beauty, and it is in these that he may be recognised as the true forerunner of English water-colour of the eighteenth and early nineteenth centuries. They are all on blue-grey paper (often called Van Dyck paper, as he so frequently used it in his portrait studies in chalk), a material which demanded the use of white to strengthen the tone of water-colour (body-colour), and to add occasional high-lights.

Three of the most beautiful examples are in the British Museum, two of a "Country Lane Flanked by Trees and

of about 1640, and there seems more reason to elevate the so-called "I. Rademaker" into a Van Dyck, than to discredit the old attribution of the whole series of these body-colour landscapes.

As remarkable as any of the series is the "View on the Bank of a River," once in the collection of Mr. J. P. Heseltine, and reproduced in his volume of "Reproductions of Original Drawings in Colour," 1903. In its clear colour, and simple scheme of tones, it is almost like a Cotman. It has an added interest from representing, as I believe, the Thames at London or Greenwich, though the actual towers on the far side of the river are difficult to identify, and may have been somewhat freely composed by the artist.

A counterpart to this series of Van Dyck's landscape drawings is the beautiful body-colour sketch by Rubens in the British Museum of a "Stream with Overhanging Trees," which is now being shown in a special exhibition illustrating the Treatment of Water in European and Oriental Art. It has the same freshness as Van Dyck's landscape-drawings, but is even more remarkable in its sense of reality, and in the power of construction in the details of landscape, whether in line or colour.

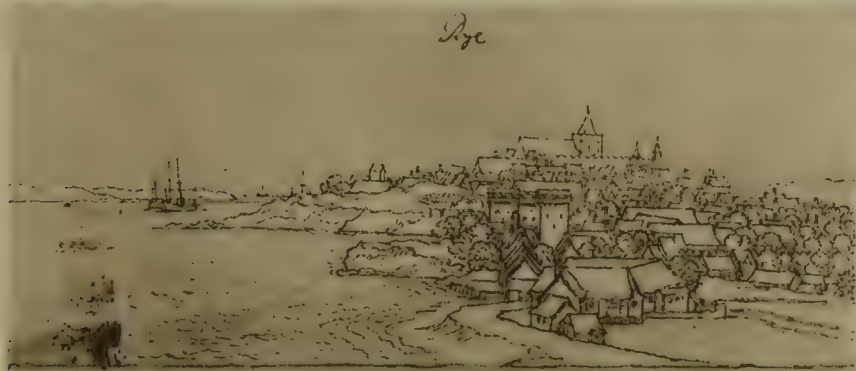
But, here again, though comparison could be made with English landscape, there is no reason to stretch analogies into sources of inspiration. Enough to have remarked the same vision of nature which belonged to many of our native landscape painters of the eighteenth and nineteenth centuries, already manifest in Van Dyck and in his greater master, and to have recorded some justification for calling Van Dyck the father of English landscape.

RYE AS VAN DYCK SAW IT: HIS DRAWINGS; AND HOLLAR'S USE THEREOF.

FIG. 2 BY COURTESY OF THE TRUSTEES OF THE PIERPONT MORGAN LIBRARY, NEW YORK. FIG. 5 BY COURTESY OF MR. F. KÖNIGS.



2. BY VAN DYCK: A COMPLETE VIEW OF RYE FROM THE LAND SIDE, SIGNED AND DATED AS DONE FROM NATURE ON AUGUST 27, 1633—A PEN AND BISTRE DRAWING (NOW IN THE PIERPONT MORGAN LIBRARY) FROM WHICH HOLLAR DERIVED THE SMALL ETCHING (FIG. 4) ON HIS MAP OF KENT. [Size of Original Drawing, 8½ by 11½ in.]



3. HOLLAR'S PRELIMINARY STUDY FOR HIS ETCHING (FIG. 4) BASED ON VAN DYCK'S DRAWING OF RYE (FIG. 2): AN INTERESTING LINK IN THE DEVELOPMENT OF THE VIEW. Size of Original, 2½ by 5½ in.



4. BY WENCESLAUS HOLLAR, IN HIS MAP OF KENT: AN ETCHING BASED ON VAN DYCK'S DRAWING (FIG. 2) AND LETTERED "SR. ANTHONY VAN DYCK DELINEAVIT." Size of Original Etching, 2½ by 5½ in.

INTEREST in Van Dyck's drawings of English landscape has been stimulated anew by the recent discovery of a hitherto unrecorded example (Fig. 1 on the opposite page), as described there in the article on the subject by Mr. A. M. Hind, of the British Museum. Here we reproduce two other examples, already known, for purposes of comparison, together with Wenceslaus Hollar's small etching, based on one of them, included in his map of Kent, and his preliminary study for that etching. All three of the Van Dyck drawings represent aspects of Rye, and, apart from their artistic value, are of great interest topographically, as showing what that ancient seaport looked like in the seventeenth century, before the sea receded. Rye, of course, is situated in Sussex. It formerly stood directly on the coast, and was one of the ancient Cinque Ports. The newly-discovered drawing may be compared, in particular, with Fig. 5, showing the Ypres Tower from another angle. As Mr. Hind points out, Hollar omitted this tower in his version of Van Dyck's general view of Rye.

5. (Right) BY VAN DYCK: A SIGNED PEN DRAWING OF THE YPRES TOWER AT RYE, NOW IN THE COLLECTION OF MR. F. KÖNIGS, HAARLEM.

Size of Original, about 7½ by 11½ in.



ITALY'S EVER-GROWING NAVY: 10,000-TON AND "CONDOTTIERI" CRUISERS, SUPER-DESTROYERS, AND MINE-LAYING SUBMARINES.



THE UNDER-WATER ARM, IN WHICH ITALY IS NOW ON THE POINT OF OUTDISTANCING EVEN FRANCE: THE "MEDUSA"—ONE OF A SWARM OF COASTAL SUBMARINES; DISPLACING 599 TONS ON THE SURFACE; DATING FROM 1911; AND MOUNTING SIX TORPEDO-TUBES.



ONE OF THE TWENTY-EIGHT DESTROYERS IN THE FIRST FASCIST PROGRAMME FOR A POWERFUL ITALIAN NAVY: THE "STRALE"; A 1400-TON BOAT, WITH A SPEED OF THIRTY-EIGHT KNOTS.



TYPICAL OF THE "CONDOTTIERI," A CLASS WHICH CONSTITUTED THE FIRST EIGHT OF THE TWELVE 6-IN.-GUN CRUISERS IN THE ORIGINAL FASCIST NAVAL PROGRAMME: THE 7000-TON "MUZIO ATTENDOLO"; WORKMANLIKE AND AGGRESSIVE IN APPEARANCE AND CAPABLE OF OVER 37 KNOTS, BUT VERY THINLY ARMoured.



ANOTHER 1931 ITALIAN DESTROYER: THE "LAMPO"; CHARACTERISED BY A SINGLE BIG FUNNEL; 47-IN. GUNS MOUNTED IN PAIRS; AND SIX TORPEDO-TUBES IN TWO TRIPLE MOUNTINGS; WITH A SPEED OF 25 KNOTS.



THE ITALIAN SUBMARINE MINE-LAYING FLOTILLA: THE "MARCANTONIO BRAGADINO," WHICH CAN TAKE TWENTY-FOUR MINES ON TWO CRUTES, AND ALSO MOUNTS FOUR TORPEDO-TUBES.

The core of the Fascist programme for the reorganisation of the Italian Navy was the seven 10,000-ton cruisers. They were divided into two groups. The first, consisting of "Zara," "Fiume," "Corizia," and "Pola," had a speed of 32 knots. The other three, "Trento," "Trieste," and "Bolzano," were faster

(35 and 36 knots), but less heavily armoured. With them were built twelve very fast 6-in.-gun cruisers; twelve super-destroyers, suitable to act as scouts for the cruisers; twenty-eight destroyers; and submarines to the number of nearly sixty. This programme has been followed more recently by a second, the



SIX-INCH-GUN CRUISERS OF THE FIRST GROUP TO BE BUILT UNDER THE FASCIST NAVAL PROGRAMME: SIX-THOUSAND-TON VESSELS OF AN EXTREMELY EFFICIENT TYPE; AT EXERCISES.



THE ITALIAN LIGHT CRUISER SQUADRON PHOTOGRAPHED UNDERTAKING A PRACTICE-SHOOT: FOUR SHIPS OF THE "CONDOTTIERI" CLASS ("A" TYPE); THE PAIRED GUNS OF THE FOREMOST PLAINLY VISIBLE.



ITALIAN 10,000-TON CRUISERS: A GROUP OF WARSHIPS OF GREAT STRIKING POWER; THE "ZARA" IN THE FOREGROUND HAVING HER MAIN BATTERY OF 8-INCH GUNS TRAINED, APPARENTLY FOR TARGET-PRACTICE, THOUGH HER DECKS HAVE ONLY BEEN PARTIALLY CLEARED.



ANOTHER VIEW OF THE ITALIAN 10,000-TON CRUISER "ZARA"; SHOWING THE TWO FLYING-BOATS ON THEIR CATAPULT ON THE FO'CS'LE—AN ARRANGEMENT WITH OBVIOUS DISADVANTAGES.



AN ITALIAN SUPER-DESTROYER: A VESSEL OF THE TWELVE TWO-THOUSAND-TON "NAVIGATORE" CLASS; MOUNTING SIX 47-IN. GUNS IN PAIRS, AND PROBABLY CAPABLE OF OVER 40 KNOTS.

principal object of which is to provide capital ships to support the lighter craft. Four old battleships are to be reconstructed and two new ones are to be built, and there will be additions to the destroyer and submarine fleet. Quite lately news of yet further construction has been received. A German shipping paper

gives circumstantial details of the building of more destroyers and submarines. The destroyers, it appears, are to be vessels of 1675 tons, capable of 39 knots and armed with four 47 in. guns and six torpedo tubes. Six are being built at Spezia and the others at Riva, Trigoso, Ancona, and Palermo.

The World of the Kinema.

By MICHAEL ORME.

SPY DRAMA.

THE subject of espionage based on actual experience can, and has been, dramatically used without much fictional addition or romantic interpolation to heighten its box-office value. Such plays, whose fundamental veracity survives the necessary concessions to their kinematic expression, cannot be classed with the "thrillers" which represent the more popular form of spy-drama. But to the playwright in search of exciting material the subterranean traffic of the Secret Service reveals a rich and suitably ramified design which may be decorated with any number of dramatic situations. It is therefore no matter for surprise to find the majority of espionage plays conforming more or less closely to the school of the "mystery-thriller" and to a formula that, ring the changes as you will, is by now basically fixed. The author's ingenuity may spring new surprises in the perilous game of hide-and-seek, but there are certain rules to which his theme demands observance, and not a few conventions from which escape would appear to be difficult. M. Charles Robert-Dumas, at least, has not attempted to diverge from certain favourite patterns, especially those of love-interest, in the spy-dramas which, under the titles of "Second Bureau" and "Sequel to Second Bureau," have been brought to London by the directors of the Curzon. The first was one of last year's successes at the comfortable little Mayfair kinema; the second and most recent presentation should prove equally popular. For though the story covers beaten ground and the inevitable romance uses what I may call Pattern 2, the direction of M. Leon Mathot is fresh and vigorous, whilst the acting of all concerned is superlatively good.

M. Robert-Dumas, dealing once again with French and German Secret Service activities, sets the ball rolling with the sensational and violent theft in Paris of a newly-invented cartridge which duly finds its way to Berlin. As in "Second Bureau," a similarity of types on both sides of the frontier and a unity of language on the

clever balance of comedy and drama. It is here that M. Berry's admirable performance proves a valuable asset. His light-hearted approach to his dangerous mission and his glib assurance give an impetus to the play. Posing as an art critic, to ingratiate himself with the young painter, he seizes his comedic opportunities with consummate ease, and is at all times an entertaining as well as an arresting figure. No praise can be too high for the fine team-work

for it. Moreover, the piece in which she appears is in itself a delightful comedy, dealing with the efforts of three girls to free their father from the toils of a blonde siren for the sake of their heartbroken mother. They enter the lists as gallantly as any young knights of yore, and, with the help of two willing and personable champions, they finally rout the enemy. The Hungarian director, Mr. Henry Koster, moulds the plot and its complications into sparkling entertainment, and is completely successful in preserving the buoyancy of the youthful combatants in their fluctuating fight against sophistication. Polished, swift, and smartly written, this well-acted play, in which Mr. Charles Winninger as the enamoured father and Miss Binnie Barnes as the blonde peril ably head an excellent company, could not be bettered as a vehicle for the youngest of all the "singing stars."

Her introduction to London audiences coincides with the return to the screen of an old favourite and established star, Mr. Edward G. Robinson, whose first British picture, "Thunder in the City," presented at the London Pavilion, fits him with a part in which his energetic, forceful personality and his incisive humour are admirably exploited. This exhilarating piece from Atlantic Films Studios employs no such heavy guns as the title might lead you to suppose. The thunder is provided by Mr. Robinson as an American salesman whose advertising methods are so audacious that his New York employers advise a visit to England, whose "dignity in business methods" may act as a sedative to their salesman's ebullience. Very much the contrary occurs, however. London is destined to experience a sensational publicity campaign soaring beyond the wildest dreams of company promoters—aye, even to the top of the Nelson Column, where the

enterprising American plants his torch to advertise a mine of "Magnalite." Without a penny in his pocket, with no idea of what the precious metal "magnalite" may be, Mr. Robinson bluffs his way to wealth and fame, inspired by a Duke's pretty daughter, who sticks to him even when his rival has tripped him up. Revealing a welcome originality in the invention of amusing situations, the play is shot through with amiable satire, and propelled at a rousing pace as well by the director, Mr. Marion Gering, as by the zest of Mr. Robinson, whose portrait of a born fighter—and a good loser—is firmly and sympathetically drawn. Mr. Nigel Bruce, the British actor who has made his home in Hollywood, was caught on the wing during a visit to England, to add yet another title to his list of aristocrats. His stolid, easy-going Duke, who regards his entry into business as great fun and whose only accomplishment is dart-throwing, is a delightful creation, furnishing a fine foil to the quicksilver temperament of Mr. Robinson's "last of the go-getters."



"PAGLIACCI" AS A FILM, AT THE CARLTON: RICHARD TAUBER AS THE SINGER, CANIO, IN THE PART OF PAGLIACCI.

Richard Tauber plays the part of Canio (or "Pagliacci," as he is called, in the play presented within the opera), who, out of jealousy towards his wife, Nedda (Steffi Duna), kills her on the stage before the audience realise that his rage is real earnest and not acting.

Spree and on the Seine left me fumbling for my whereabouts during the opening chapters. But with the advent of the cheery M. Jules Berry to receive his marching orders for Berlin with Mlle. Renée Saint-Cyr as his most charming travelling companion, the story emerges into clarity and develops steadily to culminate in the customary escape and pursuit of the triumphant French spy. The business of tracking down the purloined cartridge in a German general's surprisingly spacious—and indeed, palatial—mansion involves the discovery of a hidden door to his laboratory, the foiling of a formidable Chief of Police, not too convincingly disguised as a prowling butler, and the vamping of the general's artist son, a task easily accomplished by Mlle. Saint-Cyr, who, according to Pattern 2, falls in love with her victim. Nothing very original about this, yet the interest is well maintained by an incidental tragedy woven into the main theme, by the gradual penetration of the German household, and above all, by the

"THUNDER IN THE CITY," AT THE LONDON PAVILION: THE HIGH-PRESSURE SALESMAN FROM THE U.S.A. (EDWARD G. ROBINSON) ON THE ROOF OF "MAGNALITE HOUSE," THE CROWN OF HIS BUSINESS AUDACITY, WITH LADY PATRICIA (LULI DESTÉ).

Magnalite is the wonderful metal (fabulous in more senses than one!) developed by Dan Armstrong, a high-pressure salesman sent from the U.S.A. to study dignified English business methods. His audacious expedients are made to serve his love for Lady Patricia, daughter of an impoverished Duke.

and the individual characterisations of the supporting company. The smoothness of interpretation achieved in the French studios is noteworthy. Every player falls into place with precision, and the resultant pace in a picture of the nature of "Sequel to Second Bureau" lends conviction to theatrical devices. Clever direction and polished staging do their share in making a good job of this spy-drama, but it draws its chief strength from the distinguished quality of the acting.

A NEW AND AN ESTABLISHED STAR.

Screen "discoveries," promising young players being groomed for leading parts, charming girls on whom the public is advised to keep an eye, and who will climb, one feels sure, from the position of starlets to the glory of an international star—all these are not uncommon figures in the kinematic world. But a fourteen-year-old child with the voice of a prima donna who leaps to the heights of stellar fame overnight is something of a *rara avis*, and publicity from America, exuberantly heralding the arrival on our screens of little Miss Deanna Durbin, with news of her sensational success in the Universal picture, "Three Smart Girls," was of a kind to encourage the cautious to "wait and see." That Miss Durbin had already endeared herself to a vast public in her own country by her pure and beautifully-trained voice heard over the radio, might well have prepared the path for her screen début. Would London lavish the same unstinted praise on this "surprising find," couched in the superlatives of enthusiasm, as did the American Press? London now has its chance of judging at first-hand, for "Three Smart Girls" and Miss Deanna Durbin have been launched at the Gaumont, Haymarket, on what, unless I am much mistaken, should prove a very successful career.

Whether Miss Durbin possesses, as we have been informed, the "genius of a world-famed actress" cannot be decided by one picture. It is enough that she does possess a most engaging personality, a natural and sure technique as a comedienne, a lovely singing voice, and the unspoiled candour of a child. And all this at the age of fourteen! Universal Pictures are fully entitled to their pride in their "discovery," and the screen is the richer



DEANNA DURBIN, THE STAR OF "THREE SMART GIRLS," AT THE GAUMONT, HAYMARKET: THE FOURTEEN-YEAR-OLD ACTRESS AND SINGER WHO ACHIEVES A BRILLIANT SUCCESS IN THIS DELIGHTFUL COMEDY.

The "Three Smart Girls" are Penny Craig (Deanna Durbin) and her sisters, Kay (Barbara Read), and Joan (Nan Gray). They are determined to stop their divorced father's marriage to a lady reputed a gold-digger and are eventually successful. Deanna Durbin sings in a delightful soprano.

THE PRIME MOVER IN THE LOCARNO PACT: A GREAT ENGLISH STATESMAN.

PHOTOGRAPH BY FAVER OF VIENNA



**BRITAIN'S SPOKESMAN IN A HISTORIC EFFORT FOR RECONCILIATION IN EUROPE : THE LATE SIR AUSTEN CHAMBERLAIN, K.G., M.P.
WHO, AS FOREIGN SECRETARY, CO-OPERATED WITH FRANCE AND GERMANY IN THE LOCARNO TREATY OF 1925.**

Sir Austen Chamberlain, who died suddenly at his London home on March 16, aged seventy-three, will be chiefly remembered for his leading part in concluding the Locarno Treaty of 1925, in co-operation with M. Briand and Herr Stresemann, when there were high hopes of a permanent settlement in Europe with a republican Germany. For his work at Locarno he was made a Knight of the Garter, an honour given to only two Commonsers (Mr. Balfour and Sir Edward Grey) since its award to Sir Robert Walpole two centuries earlier. Sir Austen had a long and distinguished political career. During his forty-five years in

Parliament he was Civil Lord of the Admiralty (1895-1900), Financial Secretary to the Treasury (1900-2), Postmaster-General (1902-3), Chancellor of the Exchequer (1903-5), Secretary for India (1915-17), Member of the War Cabinet (1918-19), Chancellor of the Exchequer (1919-21), Leader of the House of Commons and Lord Privy Seal (1921-2), Foreign Secretary (1924-9), and First Lord of the Admiralty (1931). He was M.P. for East Worcestershire, 1892 to 1914, and thereafter for West Birmingham.—N.B.: As the subject of this page has been changed, the reference to it on our front page does not apply.

THE CAMERA AS RECORDER: ROYAL ACTIVITIES AND OCCASIONS.



HERALDIC PANELS THAT WILL MARK KING GEORGE V. MEMORIAL PLAYING FIELDS IN SCOTLAND: THE SCOTTISH VERSION OF THE ROYAL ARMS AND SUPPORTERS.

King George's Fields Foundation announces that an appropriate design of the panels for use in Scotland has been approved by the Lord Lyon King of Arms. In accordance with Scottish heraldic tradition, the Lion is placed on the right and the Unicorn on the left, the Unicorn is crowned, and the shields marshal Scotland in the first and fourth quarters. These panels will be supplied by King George's Fields Foundation to each officially recognised King George's Field in Scotland. Normally, they will be of stone; but metal panels will also be supplied.



BEARING BATTLE HONOURS OLDER THAN THOSE ON THE COLOURS OF ANY ARMY UNIT: THE NEW STANDARD FOR THE GENTLEMEN-AT-ARMS.

It was announced recently that the King had approved a new Standard for his Majesty's Body Guard of the Honourable Corps of Gentlemen-at-Arms. Raised by Henry VIII. in 1509, the Corps, styled "The King's Spers," were engaged at Guinegate during the war in France, in 1513, and also took part in the siege of Boulogne in 1544. The new Standard bears these battle honours, and embodies the Cross of St. George in the chief place.



THE NEW CROWN FOR THE QUEEN'S CORONATION—ENTIRELY OF PLATINUM AND DIAMONDS: THE DESIGN.

It was announced on March 15 that a new crown was being made for the Coronation of the Queen. It will be the first to have all the jewels mounted in platinum. Only diamonds are being used; among them, the Koh-i-Noor. This famous jewel was set in Queen Mary's crown when it was being made in 1911. The circlet was first made for Queen Victoria. The work is being done by Messrs. Garrard.

A NEW COAT OF ARMS FOR H.M. QUEEN ELIZABETH: BOWES-LYON ARMS JOINED WITH THOSE OF THE ROYAL HOUSE.

It was announced on March 15 that a new Coat of Arms for her Majesty had been registered at the College of Heralds. It was contained in a Royal Warrant signed by the King, and by the Duke of Norfolk as Earl Marshal, in which his Majesty confers the Arms on his "dearly beloved consort." On the shield the Royal Arms are impaled with the Arms of Bowes-Lyon, the Queen's own family. Of the two supporters, one is the crowned lion of England, as in the Royal Arms, and the other an uncrowned lion, parti-coloured red and gold, from the Bowes-Lyon family arms.



QUEEN MARY PLANTS A CORONATION MEMORIAL TREE: THE SCENE IN REGENT'S PARK; SHOWING THE MEMORIAL PLAQUE.

Queen Mary graciously acceded to the request of the Coronation Planting Committee when, on March 15, she planted a tree in Queen Mary's Gardens, Regent's Park, to commemorate the Coronation. By the wish of her Majesty, a tulip-tree was selected. Queen Mary was received by Lord Lothian, Lord Stanhope, and Sir Patrick Duff. Beside the tree is a small stone block bearing a bronze plaque.



ROYAL INTEREST IN RE-HOUSING: H.R.H. THE DUCHESS OF GLOUCESTER TALKING TO CHILDREN AT SEARLE HOUSE, STEPNEY, WHERE SHE OPENED NEW FLATS.

The Duchess of Gloucester was given a warm welcome at Stepney last week, when she opened Searle House, the third block of flats built by the Stepney Housing Trust. It is the first of three blocks which, when completed, will take the place of one of the worst slums in London. Canon H. R. L. Sheppard, President of the Stepney Housing Trust, presided at the gathering, and the Bishop of Stepney offered a dedicatory prayer.

FIGHTING FLOODS IN THE FEN COUNTRY: 250 SQUARE MILES THREATENED.



FLOODS ON THE CAM, OWING TO ABNORMAL RAIN, NEAR ELY, WHERE THE TOWN CRIER PARADED THE CITY WARNING MEMBERS OF THE BRITISH LEGION TO STAND BY IN CASE OF A BREACH IN THE BANKS: AN AIR VIEW SHOWING ELY CATHEDRAL IN THE BACKGROUND.

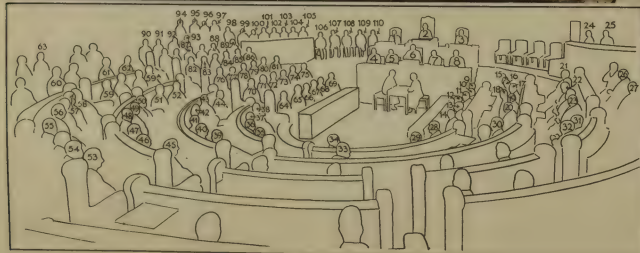


THE METHOD OF CHECKING THE EXTENSION OF FLOODS IN THE FENS: PILING SACKS OF CLAY WHERE THE RIVER CAM BURST ITS BANKS, NEAR STRETHAM, SOUTH OF ELY—A DANGER-POINT WHERE WATCHERS HAD BEEN ON DUTY ALL NIGHT, SEEN FROM THE AIR.

Flood conditions in the Isle of Ely area of the Fens, due to a long continuance of rain and consequent rising of rivers, were described on March 16 as the most serious for many years. The floods threatened to break down river banks and inundate some 250 square miles of Fenland. The situation was made more dangerous by the spring tides in the Wash, owing to which sluice-gates could not be opened. More than 200 watchers patrolled the river banks and dykes, and all available men were mobilised

to strengthen the defences. Hundreds of tons of clay were used, and the work went on at night, by the light of hurricane lamps, as well as by day. Sacks filled with clay were piled along the banks, as shown in our lower photograph. At Haddenham, ten miles from Ely, the town crier was called out at 2.30 a.m. to summon men to strengthen a threatened bank, and in Ely itself the town crier was instructed by the Ely branch of the British Legion to warn its members to stand by in case of need.

LONDON'S "PARLIAMENT" AFTER LABOUR'S VICTORY IN ITS "GENERAL ELECTION": THE FIRST SESSION OF THE NEW L.C.C.



THE FIRST MEETING OF THE NEW LONDON COUNTY COUNCIL, WHICH THE LABOUR PARTY NOW CONTROLS FOR THE SECOND TIME: A VIEW SHOWING LORD SNELL, RE-ELECTED AS CHAIRMAN, PRESIDING.

KEY.—1. A. Emil Davies (Vice-Chairman of the Council). 2. The Rt. Hon. Lord Snell, C.B.E., LL.D., J.P. (Chairman of the Council). 3. F. Denham Cole, M.A., F.R.S., J.P. (Deputy Chairman of the Council). 4. J. B. Howard Roberts, Solicitor and Parliamentary Officer. 5. E. C. H. Salmon, M.C., Deputy Clerk of the Council. 6. Sir George Gater, C.M.G., D.S.O., J.P., Clerk of the Council. 7 and 8. Officials. 9. E. W. H. Wood. 10. Sir Samuel Gledhill. 11. Sir Harold Webb, C.B.E. 12. Sir George Hume, J.P., M.P. 13. Sir Angus Scott, F.C.A., D.L., J.P. 14. Sir Percy Simmons, K.C.V.O., D.L., J.P. 15. Dr. David Lindsay, C.B.E., D.P.M., J.P. 16. Captain Bertram Mills, J.P. 17. Charles J. Allpass, J.P. 18. B. J. Samuels. 19. W. C. Northcott, J.P. 20. J. Elliott Mark. 21. Sir Ronald Storr, K.C.M.G., C.B.E. 22. Basil Marsden-Smedley. 23. Lieut. Colonel George F. Deland, O.B.E., J.P., M.P. 24 and 25. Officials. 26. Dr. S. Monckton Copeman, M.D., F.R.C.P., F.R.C.S. 27. Edward Cruse, J.P. 28. Dr. Somerville Hastings, M.S., F.R.C.S. 29. Sir Alfred Baker, J.P. 30. M. H. Davis. 31. W. F. Marshall, O.B.E. 32. Miss Joan Vickers. 33. Captain G. E. Pierrepont, M.C. 34. E. W. Lamb, J.P. 35. John Speakman, J.P. 36. R. Coppock. 37. Mrs. E. M. Lambert, J.P. 38. Bechford H. Pitt. 39. R. Sargent. 40. Charles W. Brock. 41. W. H. Martin. 42. Rev. A. G. Pritchard. 43. Charles Robertson, M.A. 44. H. Berry, A.M.I.Mech.E., J.P. 45. O. E. Hayes. 46. Mrs. E. M. Lambert, J.P. 47. Mrs. Amy Sayle, M.B.E., M.A. 48. Mrs. Barbara Drake. 49. J. B. Blake, J.P. 50. Mrs. E. J. C. Nathan. 51. Mrs. W. C. Ammon, J.P., M.P. 52. J. H. Macdonald, F.R.S.A. 53. George House. 54. Mrs. O'Brien Harris, D.Sc., J.P. 55. Mrs. Rachel Keating. 56. Lewis Silkin, M.P. 57. The Rt. Hon. Herbert Morrison, J.P., M.P. 58. Charles Latham, F.R.S.A., J.P. 59. J. J. Hayward. 60. Dr. Bernard Home. 61. David John. 62. Dan Priskel, M.P. 63. J. E. A. King. 64. G. Russell Strauss, M.P. 65. C. W. Gibson. 66. Dr. S. W. Jeger. 67. Mrs. I. M. Bolton. 68. F. L. Combes. 69. J. R. Oldfield. 70. Thomas Dawson. 71. Mrs. Leah L'Estrange Malton, M.A. 72. W. R. Owen, J.P. 73. The Rt. Hon. Lord Lister, 84. H. E. Goodrich, J.P. 85. G. B. Neale. 86. John Cliff. 87. Wm. Bennett. 88. C. Lancaster. 89. G. P. Dilgard, J.P. 90. Bernard Sullivan. 91. Mrs. F. Corbet. 92. Cecil A. G. Manning, D.M., J.P. 93. Dr. S. McClements. 94, 95, 96, and 97. Officials. 98, 99, 100, 101, 102, 103, 104, and 105. Chief Officers of the Council. 106, 107, 108, 109, and 110. Distinguished guests.

As a result of the recent elections to the London County Council the Labour Party gained 6 seats and increased its elected majority to 26, as compared with 14 on the previous Council, thus obtaining control of London's municipal affairs for a further three years. The new Council, exclusive of the twenty aldermen, is composed of 75 Labour members and 49 Municipal Reformers. The poll was the largest recorded in an L.C.C. election for many years, about 42.6 per cent. of the electorate of 2,290,370 voting, as against 33.5 per cent. at the last election in 1934.

BEING AN APPRECIATION OF

"PRESENT INDICATIVE": By NOEL COWARD.*

(PUBLISHED BY HEINEMANN.)

AN autobiography at the age of thirty-seven? There is much to be said for it. Men too often wait to write about themselves until the perspective of their lives is blurred and their "emotion recollected in tranquillity" has become all tranquillity and very little emotion—which is doubtless very dignified, but also very dull. At this mid-stage of his career, Mr. Coward's retrospect is vivid and exciting, and therefore this book is infinitely more alive—and, we would add, infinitely more sincere—than most autobiographies. To the "old-fashioned" reader, and to the reader who is not particularly interested in the theatre, it will probably be irritating; but for those who approach it unprepossessed, and who share some of the author's enthusiasm for the stage, it cannot fail to increase respect both for Mr. Coward's talents and for—well, for Mr. Coward.

Apart from its intrinsic interest, which is great, Mr. Coward may have had a special motive for writing this book. It is natural that he should wish to explain himself, for he has suffered not only from unauthorised scribbles, but from the kind of pit-queue gossip which weaves legends round all stage personalities. He is probably the most widely-known writer of his generation. In the public mind, he is the type *par excellence* of the clever, modern young man. That is offence enough, in some eyes; but Mr. Coward has also had the indiscretion to be extremely successful, which (in those same green eyes) makes his offence unpardonable. Let him not be surprised, therefore, if he is the object of some misrepresentation and prejudice, all based on envy—envy as intense as he felt (so he tells us) at the age of seventeen for the brilliant and successful Ivor Novello. Both to the old, who have left their ambitions behind, and to the young, whose ambitions are still uncertain of fulfilment, there is nobody more hateful than the clever young man into whose lap all the ripe fruit drops, without (as it seems) either effort or merit on his part.

And that is exactly what did not happen to Mr. Coward. The reader of this book will soon realise that his success was neither easy nor unearned. He went into the theatre as a child, and received all the slaps which fall to the lot of spirited children—perhaps rather more than usual, if we are to accept his own evidence that, in some of his moods and tempers, he was an eminently slappable boy, and, a little later, an eminently kickable youth. (We have yet to meet the clever boy or youth of whom the same might not be said; but that Master Coward earned, on the whole, more ha'pence than kicks is sufficiently shown by the fact that then and ever since he has made devoted friends.) The first words he ever spoke on the professional stage elicited the criticism: "Tarver, never let me see that boy again." This doom (afterwards revoked) upon Mr. Coward's budding career came from none other than Charles Hawtrey—that consummate artist and sagacious man of the world, who later was to give, in generous measure, interest and encouragement and, on a certain occasion, even (to quote Stevenson) "one of those gestures which are not customary between gentlemen." There were other spankings to follow. Once, for some excess of high spirits or self-will, young Mr. Coward was called out before the whole company and informed by Mr. Robert Courtneidge that he was not only a very young actor, but a very bad actor, worthy of nothing but instant dismissal. Once, by schoolboy impishness which he ought by then to have outgrown, he excited such resentment among elderly actresses that he was (in effect) abruptly "dispensed with" by Mr. Arthur Bourchier. And once, when he presented himself for a first rehearsal, he had the unspeakable mortification of being told by the callous producer of a musical comedy that there must be some mistake and that he must have been engaged for the chorus!

In short, before he was twenty Mr. Coward had had much and precocious experience of the rough-and-tumble of the stage. The gaiety with which he recalls his checks and humiliations suggests that, in retrospect, he regards them (as most of us learn to do) as salutary. But there were one or two blows which were too savage to be salutary to a sensitive young man. At the age of fifteen there had been a serious threat of tuberculosis; and when, in 1918, he was swept into the Army, he became one of the numerous victims of red-tape ineptitude. Already unfit physically, and made more so by a serious concussion, he suffered acute miseries in epileptic wards, was half-condemned to "brain tumour," and was rescued from an indefinite sentence to a Labour Battalion only by a spirited frontal attack on the War Office. The physical experience was

severe, but otherwise Mr. Coward bluntly denies that his alleged "disenchantment" was due to the war, or that he was "in the least scarred" by it. Obviously he was too young and too preoccupied to be aware of it as anything but "a dully oppressive background," or to feel "anything but thankfulness that I was free again to shape my life as I wanted."



THE AUTHOR OF "PRESENT INDICATIVE" AS HE IS TO-DAY: MR. NOEL COWARD, WHOSE AUTOBIOGRAPHY IS REVIEWED ON THIS PAGE.

All Reproductions from "Present Indicative," by Courtesy of the Author and of the Publishers, Messrs. William Heinemann, Ltd.

Ups and downs are half the fun of youth and ambition, but one can be joggled too roughly by vicissitude, and Mr. Coward was certainly joggled, till his teeth rattled, in the years immediately after the war. He obtained good engagements, and was on the way to becoming "established" as an actor. He had his first production ("I'll Leave It to You"), mildly successful, but in no way remarkable. He starved and nearly despaired in New York, and returned to London destitute either of prospects or of money. He oscillated between smart parties and his mother's straitened lodging-house in Ebury Street—and was, as he has remained, equally unaffected and adaptable in both.



AS A PAGE-BOY IN THE LAST ACT OF "THE GREAT NAME": NOEL COWARD'S ONE-LINE APPEARANCE WITH CHARLES HAWTREY AT THE PRINCE OF WALES'S THEATRE IN 1911.

Noel Coward's part was one of twenty-five words; and his salary was two pounds a week. He was not a success at the dress rehearsal. He writes: "After I had made my dramatic exit there was a slight pause, and I heard Mr. Hawtrey say to the stage-manager in a weary voice: 'Tarver, never let me see that boy again.' He relented later, and I was re-rehearsed by Mr. Tarver, and ultimately gabbled the line hurriedly in Cockney, employing the minimum of gesture."

He wrote like mad—short stories, lyrics, sketches, plays (an earlier prolific phase of "beastly little whimsies" was now past). Very sensibly, he swallowed his masculine pride when two women friends offered to take him as their guest to Venice. "The Young Idea" died prematurely, but there came solid commercial success with "London Calling." It was, however, "The Vortex"—as everybody remembers—which "made" Mr. Coward in 1926. "There it was real and complete, my first big moment." It had been handsomely earned, for the play had met with every possible obstacle and discouragement, and nothing but Mr. Coward's almost savage pertinacity brought it to

production. Here at last was assured fame and success; but "I think I realised in that moment how warily I should have to go; how infinitely more dangerous the achievement of ambition was than the struggle to achieve it." Mingled successes and failures immediately followed. "Fallen Angels" did little to enhance Mr. Coward's reputation. "Hay Fever" succeeded in London and (unlike "The Vortex") fell dead in New York. And now came the usual penalty for the sweets of success—indigestion. "Too much had happened to me in too short a time. I had written too much, acted too much, and lived far too strenuously." The result was a bad nervous breakdown. Mr. Coward went into exile in Honolulu, fought out his battle with himself in solitude, and gradually recovered his stability.

He was to need it before long. A shattering experience awaited him in London. "Home Chat" failed amid desultory boos; but "Sirocco"—which was neither a very good play nor a very bad play—failed amid such uproar as had never been heard in a theatre within living memory, and the author was, literally, spat upon as he left the theatre. It was the demoniac voice of envy, malice, and all uncharitableness shrieking with glee to see the successful young man "put in his place." It seemed, naturally enough, like death to Mr. Coward, until he recovered enough sense of proportion to realise that one theatre-full of wild beasts was not the whole world. His "come-back" was "This Year of Grace," and, as his more recent plays are still fresh in memory, we need pursue the story no farther. He has had no failure since; he will not, of course, always have triumphant successes, but nobody will ever howl and spit at him again.

He was not altogether gratified by some aspects of the success of "Cavalcade"; but at least the counter-demonstration which that ingenious pageant evoked must have compensated him in some measure for the ordeal of "Sirocco." His account of the genesis and production of the play is immensely interesting. This journal may be pardoned a small glow of satisfaction that some of its old bound numbers planted, together with *Black and White*, the seed of the play in Mr. Coward's mind.

This book is honest and searching and completely unaffected both in matter and in style. Its lack of pose is well illustrated by one circumstance which will strike every reader. It is evident that there is a deep attachment

AT THE AGE OF EIGHT: NOEL COWARD, THE BOY.

between Mr. Coward and his mother. It is extremely difficult to write of that relationship without either sentiment or an embarrassed reticence; Mr. Coward avoids both, without the least suggestion of effort. He looks at himself and his world with singular directness; but does he realise how small that world is? It is almost wholly contained within the four walls of the theatre. Everything that Mr. Coward sees is lit by footlights. Concentrated patent foods are the nourishment of his imagination. He cannot be as uneducated as he says he is—he must have learned to write somewhere, he must have picked up his music somewhere; yet it is astonishing that in all the 400 pages of this volume, there is no mention of a single book, poem, or work of art (not even a drama) which has fired his mind or influenced his thought—except, of all things, the novels of G. B. Stern! A writer cannot travel every walk of life and know by experience everything of which he writes; but he must know enough of the common world to "look quite through the deeds of men"—as men, and not as actors. It is doubtful whether the theatre can, of itself, give that sense; it is doubtful, indeed, whether the theatre is the proper native habitat of the dramatist. But then—Shakespeare himself! Well, was Shakespeare a man of the theatre? Or was he a man who found the theatre a convenient means of becoming a comfortable bourgeois of a provincial town? He was a poor actor, and does not seem to have enjoyed his performances much.

"Alas, 'tis true, I have been here and there,
And made myself a motley to the view."

It is not without significance that the three living English playwrights of greatest reputation—G. B. Shaw, Barrie, and Somerset Maugham—have all remained detached from the theatre. The limitation of Mr. Coward's outlook has meant, up to the present, that his work at best has been "good theatre." He will never satisfy himself or his admirers until he enlarges his world; but if he does so, nobody but a very rash prophet would predict what he may not yet achieve.

C. K. A

* "Present Indicative." By Noel Coward. Illustrated. (William Heinemann; 12s. 6d.)

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. CHARLES WOLLEY DOD.
Killed, with the pilot, Capt. G. B. Holmes, and Mr. C. E. Langman, wireless operator, when the air-liner "Jupiter" crashed near Alsdorf, on March 16. European Manager, Imperial Airways. Served in the Air Force during the war. Was forty-four.



VICE-ADMIRAL MAX HORTON.
Appointed Vice-Admiral Commanding Reserve Fleet, to date July 26, 1937. Distinguished war service in command of submarines. Assistant Director of the Mobilisation Department, Admiralty, 1926-28; and, later, Chief of Staff at Portsmouth.



MR. SANDLER.
Swedish Minister for Foreign Affairs. Arrived in London on an official visit, March 15. Met by Mr. Anthony Eden. In a statement to the Press in London he emphasised the very old tradition of co-operation between England and Sweden.



BISHOP SOUTHWELL.
For many years a Bishop Suffragan and Assistant Bishop. Died March 10; aged seventy-six. Had long connection with the Woodard Schools. Chaplain to the Forces, South Africa, 1900, and Great War, 1914-1919. Bishop Suffragan of Lewes, 1920-26.

CAPTAIN OF OXFORD IN THE UNIVERSITY GOLF MATCH: NORMAN MITCHELL-INNES (SEDBURGH AND BRASENOSE). TO LEAD CAMBRIDGE IN THE FORTH-COMING MATCH WITH OXFORD: PERCY B. LUCAS (STOWE AND PEMBROKE).
The University Golf Match takes place on March 23 and 24.



MAJOR-GENERAL H. WATSON.
Appointed Inspector-General and Military Adviser, Ministry of Defence, British Military Mission attached to the Iraq Army. Has commanded the Cairo Infantry Brigade and the Southern Rhodesia Forces. In Great War, served in France, Gallipoli and Egypt.



REAR-ADMIRAL G. S. ARBUTHNOT.
Appointed Fourth Sea Lord (Chief of Supplies and Transport) in succession to Vice-Admiral Sir Percy Noble, March 10. Recently relinquished command of H.M.S. "Valiant." Was a gunnery specialist during the war. Recently Director of Training and Staff Duties. Is fifty-two.



LORD BRABOURNE.
Appointed Governor of Bengal in succession to Sir John Anderson. Served Great War, 1915-18 (despatches thrice, M.C.). M.P. Ashford Division, Kent, 1931-33. Parliamentary Private Secretary to Secretary of State for India, 1932-33. Governor of Bombay since 1933.



SIR ROBERT H. CLIVE.
Appointed Ambassador in Brussels, in succession to Sir Esmond Ovey, who is transferred to Buenos Aires. Previously, Ambassador in Tokyo. Formerly Minister to the Vatican, and to Iran. Consul-General, Munich, 1923. Has served in Berne, Peking, and Stockholm.



MR. W. GRAHAM BROWNE.
Producer and actor. Died March 11; aged sixty-seven. Appeared in many successful plays with his wife, Miss Marie Tempest. Started career with Tree at the Haymarket. Joined Miss Tempest's company in 1911 and produced nearly every play they appeared in together.



ROYAL INTEREST IN THE NATIONAL PONY SOCIETY'S SHOW: T.R.H. PRINCESS ELIZABETH AND PRINCESS MARGARET ROSE WATCHING THE RIDERS WITH RAPT ATTENTION AT THE ROYAL AGRICULTURAL HALL, ISLINGTON.

Princess Elizabeth and Princess Margaret Rose spent a long time at the recent National Pony Society's Annual Show at the Agricultural Hall, Islington. They were accompanied by their grandmother, the Countess of Strathmore. They were received by Lord Digby, Mr. Herbert Bright, and

Sir Walter Gilbey. They spent over two hours watching the judging of the children's riding classes. They showed the greatest interest in the events, particularly the jumping; while Princess Margaret Rose appeared to be much attracted by the Welsh ponies.

NEWS OF THE WEEK PICTURED BY CAMERA: ITEMS OF TOPICAL INTEREST.



A MODERN GULLIVER: MAKING ADJUSTMENTS TO A MODEL OF THE "ROYAL OAK" FOR THE FILM "OUR FIGHTING NAVY."

"Our Fighting Navy," which is being made with the co-operation of the Admiralty and the Navy League, will have its première at the Plaza on April 21, in aid of St. George's Hospital. It is expected that the Duke and Duchess of Kent will attend. H.M.S. "Royal Oak" appears in the film as a rebel warship, "El-Mirante." This model, thirty-five feet long and weighing 1½ tons, was used for the battle scenes.



ADDITIONS TO A MINIATURE GERMAN FLEET—NAVAL AND MERCANTILE: THE "TANNENBERG" AND THE CRUISER "KONIGSBERG"—SHOWING THEIR ONE-MAN CREWS IN POSITION.

Our readers will recall the photographs (published in "The Illustrated London News" on April 22 and August 12, 1933) of the remarkable Model Shipbuilding School at Potsdam. This school was started by a German naval officer as a means of giving unemployed youths and schoolboys practical experience in the art of shipbuilding. All the models are built to a scale of one in twenty and are seaworthy. Some are fitted with engines and can carry a passenger to steer them. These two models were recently launched on the Templiner Lake at Potsdam.



AN ITALIAN PROTEST OVER A FILM OF THE ITALO-ABYSSINIAN CONFLICT: THE SMASHED DOORS AND LITTERED FOYER OF THE ISIS CINEMA IN SHANGHAI.

A film taken by two Soviet camera-men of incidents in the Italo-Abyssinian conflict led to rioting in the Isis Cinema in Shanghai. The film had been censored and material thought to be of an offensive nature removed, but, while it was being shown, two hundred Italian marines and civilians stormed the projection room and smashed the equipment. The audience, mainly women and children, became panic-stricken and dashed for the exits.



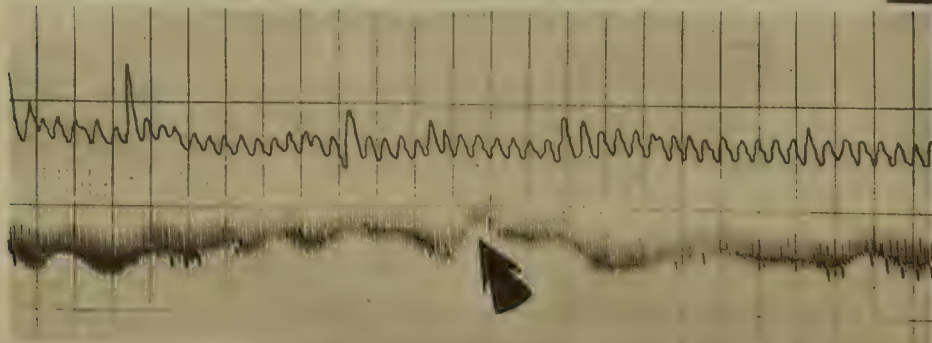
BLESSING MOTOR-CARS IN ROME: THE SCENE IN THE PIAZZA BY THE COLOSSEUM, WHERE THIS REMARKABLE CEREMONY WAS PERFORMED.

The custom of blessing ships and fishing vessels is widely practised, as is also that of blessing domestic animals. To our ideas, however, there is something slightly incongruous in hallowing so prosaic and utilitarian a possession as a motor-car, which, moreover, is largely used for pleasure and recreation. Such a ceremony, however, took place in Rome recently, and, as our photograph shows, was well attended, motor-buses and lorries not being absent.



A NEW LINK BETWEEN ENGLAND AND JERSEY: THE ISLAND AIRPORT WHICH WAS OPENED RECENTLY BY MRS. COUTANCHE, WIFE OF THE BAILIFF OF JERSEY.

Jersey Airport was opened recently after fifteen months of preparation, at a total cost of £130,000. Its size is about 85 acres, allowing a run, in the principal direction of some 1000 yards. The hangars have been built with wide doors, and there is the maximum of free space within them. On the first floor of the central block there is a tea-room, with a verandah, and, above that, a restaurant. This block also contains a little residential flat for the duty officer.




WITH AN ARROW INDICATING THE MOMENT AT WHICH A MURDERER DENIED HIS GUILT: THE LIE-DETECTOR CHART RECENTLY MADE USE OF IN CHICAGO.

Professor Leonarde Keeler's invention, the "lie-detector," was used recently in Chicago on a man convicted of murder. Before the execution, his sister appealed to the Governor of Illinois for a reprieve, but he stated he would only consider this if the condemned man successfully passed a test by the "lie-detector." This instrument traces on a chart the variations of the blood-pressure of a person under questioning. The pen is actuated by a mercury tube which is connected to a blood-

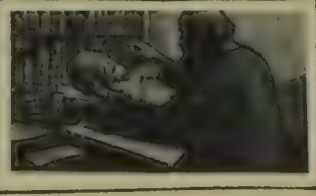


"IS THIS A CARD?"—REGISTERING THE EFFECTS OF A DENIAL: PROFESSOR LEONARDE KEELER EXPERIMENTING WITH HIS "LIE-DETECTOR" ON A FRIEND.

pressure apparatus. A lie automatically raises the blood-pressure and is registered on the paper. Professor Keeler first held up a playing-card and told the prisoner to answer "no" when asked if it was a card. This lie was registered and then, after some casual questions, the Professor asked him if he had committed the murder. The prisoner's denial was registered on the chart as a lie; as were other denials about the crime. A reprieve was refused and the prisoner was executed.



THE WORLD OF SCIENCE.



THE "BLUE-BEHINDED APE"!

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

MY newspaper has lately regaled me with an amusing correspondence on the "blue-behinded ape." This is a mandrill at the Zoo which has lately had fame thrust upon him by someone who wrote to comment on the vivid coloration which he displays, not merely on his face, but on his hinder end also. Nothing useful, however, came of that correspondence, which might well have had a more satisfactory ending. For no one asked why or how these vivid colours came into being.

The first question would not be easy to answer, though some confidently assure us that they are for the "purpose" of exciting the admiration of the female. I wonder what they mean by "purpose," for no ape, nor any other animal, can of set "purpose" control the coloration of its skin. As touching the "how" of the coloration we can be reasonably sure of an approximately accurate interpretation, though even here we have to reckon with subtle agencies capable only of partial explanation.

Darwin was the first to tackle the problem when he propounded his theory of "Sexual Selection." Herein he drew attention to the fact that when the sexes differ in coloration it is the male which is the more resplendent of the two, though there are a few exceptions to the rule. He believed that from among a number of suitors the female chose that one which best pleased her on account of some small intensity of coloration which was lacking in his rivals. And thus, on the very reasonable assumption that the male offspring of such matings would inherit the paternal splendours, it came about that, barely perceptible at first, they increased with every succeeding generation, ending at last with birds of paradise, peacocks, monkeys with gaudy colours, and so on. That interpretation was not only accepted in his day, but is still, I think it may be said, regarded as all-sufficient. Yet I venture to think the last word has by no means been said on this apparently very simple explanation of the origin and development of these splendours.

Let us look a little closely at this matter of the origin of "resplendent" coloration. Darwin laid stress on the fact that no two animals are ever exactly alike, even in the matter of the intensity of their coloration or of the precise patterns it presents; hence the opportunity for choice on the part of the females when choosing a mate. But if this be so we have to suppose that the nice discrimination displayed at this critical time is an unvarying one, or there could be no progress in the evolution of fine vestments. This is, surely, a serious objection. If both sexes display the same variation in the intensity of their coloration—and this is indeed the case—it is surely curious that the æsthetic sense in these censors of what is to be expected of suitors in the matter of personal appearance should have a common and unvarying standard.

of increments which, between any two generations, would be so small as to be imperceptible. Having started, however, in any given direction, their increase in intensity is automatic and not dependent on an "unwavering"

rightly, only in the male—if the neck feathers be pushed aside the skin will be found to be distinctly blue. In a thousand or so years hence it may emerge with a featherless neck of a gorgeous blue! Now, the immature cassowary lacks not only the singular casque which surmounts the head of the adult in both sexes, but also the vivid coloration of the neck, which is, at this stage, fully feathered. In due course, however, these feathers are shed, giving place to a bare skin coloured with all the hues of the rainbow, each species having a coloration of its own. We cannot attribute this progress along the path of splendour to the mere choice of the female

who, ages ago, saw in its incipient stages the promise of splendours to come. This, among other things, would imply that the female of each species had a standard of beauty of her own—a standard which was inherited by successive generations! And it must be remembered that the early stages of the colour scheme in the case of each species was determined while the neck was still clothed in feathers.

There is yet another aspect of this theme which demands consideration, and this is presented as an accomplished fact, for there seem to be no "incipient stages" in the astonishing coloration of the head of Schlegel's "bird of paradise." Herein the crown presents a bare expanse of skin of a glorious cobalt blue, but broken up into a number of separate areas by narrow lines of velvet-like feathers (Fig. 2), forming a pattern the like of which is found in no other birds. What determined the survival of the feathers to form these boundaries and their velvet-like texture? To invoke the influence of female choice is to make a mere wild guess at truth.

Now, what is true of these birds is true also in this matter of the evolution of the vivid colours in the mandrill—a vermilion nose, and face of a peculiarly bright "Cambridge-blue" with darker longitudinal lines covering a swollen mass of bone, while the area round the tail presents a cushion-like mass of bare scarlet skin, shading into blue at the sides, producing an effect which to human eyes is nauseating, though to its mate it may appear ravishingly beautiful! But here, as with the birds, this extraordinary coloration of the two extremes of the body presents gradations of development when all the species of baboons are examined. In the mandrill we see its final consummation.

We seem justified in the conclusion that excessive "ornamentation," whether of coloration, horns, or spines, as was first suggested by Sir Arthur Smith Woodward as a result of his long studies of fossil animals, is the sign, so to speak, of the final "flare-up" of the Lamp of Life. The development of the body having reached the point of stabilisation, the material for further growth is expended in the development of colour and ornament. Fossil reptiles and mammals certainly seem to justify this interpretation, for it is the bizarre types and the giants which have disappeared.



1. CHIEFLY REMARKABLE FOR THE EXTRAORDINARY COLORATION OF THE FACE, WHICH IS OF A BRILLIANT CAMBRIDGE-BLUE RELIEVED BY DEEP PURPLE FURROWS, WHILE THE NOSE IS A VIVID SCARLET: THE "HEAD OF A MANDRILL, THE MOST FEROCIOUS OF ALL BABOONS—A WEST AFRICAN SPECIES WHICH HAS A GREAT CUSHION OF SCARLET SKIN PARTLY ENCIRCLING THE TAIL.



2. PRESENTING A LARGE AREA OF BARE SKIN OF A LIGHT COBALT BLUE TRAVERSED BY NARROW LINES OF SHORT, VELVET-LIKE, BLACK IRIDESCENT FEATHERS: THE HEAD OF WILSON'S BIRD OF PARADISE (SCHLEGELIA WILSONI).

When Darwin wrote, nothing was known of those mysterious distillations of the reproductive glands which we call "hormones." But we now know that they play a very important part, among other things, in the rise and development of what we call the "secondary sexual characters," as distinct from those which determine sex itself. And these characters may take the form, in the males, of excessive "ornamental" growths, commonly accompanied by a strikingly vivid coloration, as in the "train" of the peacock or the plumes of birds of paradise or lurid coloration as in the case of the mandrill. But here we have the final results of an age-long series

standard of choice on the part of the female.

We find some inkling of the manner in which this evolution of splendour has come about in the case of the flaming colours of many birds, and nowhere more convincingly than in the case of the cassowary, though even here we must turn first to its cousin, the emu of Australia. In this bird—and, if I remember



3. ONE OF MANY SPECIES OF CASSOWARY REMARKABLE FOR THE BRILLIANT COLOURS OF THE BARE SKIN OF THE NECK, WHICH, IN SOME, BEARS CONSPICUOUS WATTLE: THE PAINTED-NECKED CASSOWARY, IN WHICH THE PREVAILING COLOURS ARE DARK BLUE AND GREENISH-BLUE, WITH A LONG PATCH OF DARK RED ON EACH SIDE.

THE SOURCE OF THE CELEBRATED SUNG "SECRET COLOUR" WARE - DISCOVERED.

PRECIOUS YÜEH SHARDS, INCLUDING THE EARLIEST POTTERY-DATING FOUND IN CHINA.

By JAMES M. PLUMER. (See also Illustrations opposite.)

Mr. J. M. Plumer won much fame among connoisseurs and archaeologists by his discovery of the kiln-sites at which the famous Chien-yao (Sung) ware, including the much-prized temmoku bowls, was made. "The Illustrated London News" was the first paper to publish the story of this very notable find—in its issue of Oct. 26, 1935. Mr. Plumer has now made another discovery, again of the greatest interest to all lovers of Chinese art; nothing less than the kiln-sites whence came the celebrated and extremely rare Yüeh ware, at Shang Lin Hu, in the Province of Chekiang. His description of how the discovery was made was given in our last issue. The article on this page and the adjoining illustrations deal with the ware found at the Shang Lin Hu site. These finds promise to be of the greatest importance for the history of Chinese art and ceramics.

AS yet, the outer world knows little of the site at Shang Lin Hu, where the famous Yüeh ware was made. True, it was visited by the present Bishop Moule about forty-five years ago, when Western knowledge of Chinese pottery was too meagre for its significance to have been appreciated. And more recently, the Japanese scholar, Dr. Manzo Nakao, has been there. Specimens of the ware are all but totally lacking in museums or private collections, though unidentified pieces doubtless exist. And thus I trust I am justified in describing the material from the site in some detail.

For simplicity's sake I shall not differentiate here between the different kiln-sites at Shang Lin Hu. A hard, light-grey porcellaneous stoneware was found at them all, with a thin transparent glaze, the colour-effect covering a rather limited range of greens, yet including numerous subtle gradations. The idea came to me that we might almost call it "subtle colour" rather than "secret colour" ware. Greyish-greens and olive-greens predominated; a light bluish-green was sometimes in evidence, and occasionally a brownish-yellow, lacking any greenish tinge. Discoloration in the form of small accidental Chün-like blue and purple splotches was sometimes found

poetic meaning. There were several types of base, some of which bore marks in underglaze incision. Of these base marks, the most important, not to say thrilling, was a group of four characters denoting the 19th year of the Sung Dynasty, or 978 A.D.

one piece within the other, "freezing" to the piece below being prevented by little intervening lumps or piles of an unidentified substance. For the firing of the finer pieces, ring supports of fired clay were introduced and individual saggars used. Somewhat surprisingly, it appears that saggars were sometimes sealed with glaze—though very possibly they were not strictly air-tight until, in the cooling of the kiln, the glaze hardened. It is well-nigh impossible to

over-emphasize the significance of this Yüeh ware site. Further investigation, including, it is to be hoped, systematic excavation, promises to fill in a tremendous gap in the history of Chinese ceramics. Even as it is, the material which I gathered at the site, together with previously collected potsherds, plus a certain amount of material acquired through the art markets of Hangchow and Shanghai, is sufficient to enable me to arrive at the following conclusions: Firstly, aside from providing fine ware for the local house of Ch'ien (907-976) as the ancient writers inform us, the Yüeh kilns produced a ware which was in common use in the lower Yangtze valley, and doubtless all over China. Secondly, the ware was marketed as far afield as Persia and Egypt, as comparison with potsherds from Samarra and Fostat will show. Thirdly, Yüeh ware

will, beyond doubt, I think, prove to be the predecessor of Lung-ch'uan celadon. Fourthly, it is quite distinct from the so-called "Northern celadon" which it occasionally resembles. Fifthly, it was doubtless the standard which the Korean potters followed for their celadons; and sixthly, it is safe to say that this ware probably originated well before the age of T'ang.



A PRECIOUS ARCHÆOLOGICAL TREASURE YIELDED BY THE NEWLY-DISCOVERED YÜEH WARE (SUNG) KILN-SITES AT SHANG LIN HU: A POTTERY BASE INSCRIBED WITH THE DATE OF THE YEAR 978; BELIEVED TO BE THE EARLIEST POTTERY-DATING YET FOUND IN CHINA. (ACTUAL SIZE.)

The four characters *l'ai ping mou yin* indicate the nineteenth year of the reign of the first Emperor of Sung, i.e., 978 A.D. This dating is of the utmost importance, and may well become a landmark in the history of Chinese pottery. The characters were incised in the body of the pottery before the application of the glaze.

Reproduced by Courtesy of the Fogg Museum, Harvard University.



EVIDENCE OF THE DISCOVERY OF THE KILN-SITES OF THE FAMOUS YÜEH WARE: CHINESE WORKERS DISCUSSING THE MERITS OF IMPORTANT SPECIMENS OF POTTERY READY TO BE LOADED ON TO A BOAT ON SHANG LIN HU LAKE.

There were many shapes. Bowls and saucers, vases, pots for tea and wine, tiny cosmetic boxes with covers, and flower-pot stands are a few of the objects that were made in these potteries. Plain pieces were numerous, but design was also found, with a variety of techniques. Of these techniques, single, sharp-point incising, often of greater delicacy than I have seen in any other ware, was the most distinctive. Sometimes this was combined with a little simple modelling that gave a remarkably effective bas-relief effect. Moulds for details may occasionally have been used, and comb-markings were noted, though to a very limited extent. A reticulated or perforated fragment was found.

The potting varied. Some pieces were crude and heavy, others so delicate that Meng Chung's words, "... moulded like lotus leaves," carry more than

This is, I believe, the earliest pottery-dating yet found in China. With such variety in the finished article, it was natural enough to find variety in the types of saggars too. They varied in size and shape and in quality of clay, some fine enough to have been put on sale originally for heavier duty within the home. In shape, the typical saggars differed radically from those of Chien and Chün, being convex inside rather than concave. Furthermore, it was apparently used in an inverted position, and sometimes had a flat, disc-like base on which it rested, the saggars itself being in effect a cover.

With regard to the firing, the situation was far more complex than at the Chien-yao site, where each bowl had a bare base and was set upon its private "button" of fire-clay within its private saggars. At the Yüeh site the entire piece was glazed. Yet the thinness of the glaze permitted the stacking of



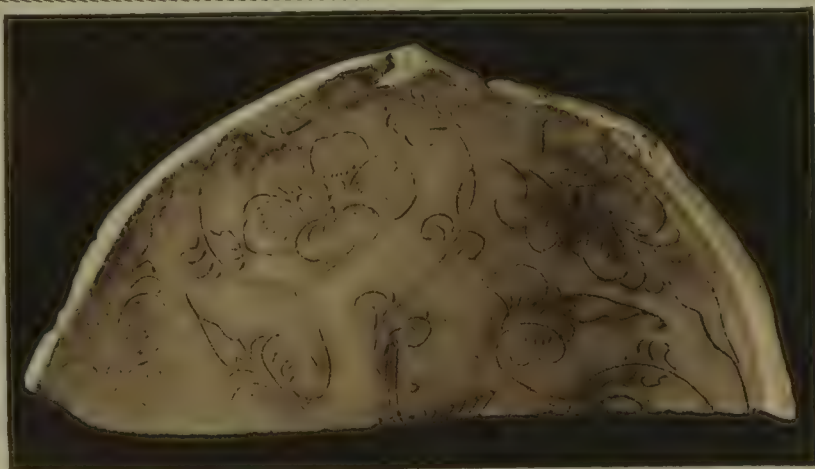
THE TYPE OF POTTERY PRODUCED AT THE SUNG KILN-SITES AT SHANG LIN HU: A YÜEH WARE FUNERARY JAR, WITH A FLARING BASE SIMILAR TO THAT OF MANY FRAGMENTS FOUND BY MR. PLUMER. (15½ IN. HIGH.)

Reproduced by Courtesy of the Fogg Museum, Harvard University.

THE SOURCE OF THE FAMOUS SUNG "SECRET COLOUR"
WARE DISCOVERED IN CHEKIANG:
YUEH YAO FRAGMENTS THAT MATCH SHARDS UNEARTHED IN EGYPT!

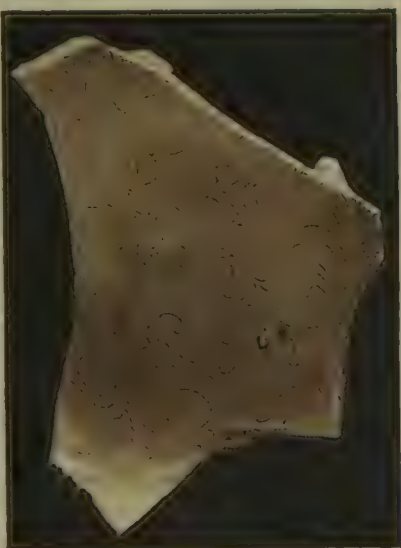


A YÜEH WARE FRAGMENT FROM THE NEWLY DISCOVERED KILN-SITES OF THIS FAMOUS SUNG POTTERY: A BIRD AND FLOWER PATTERN IN INCISED LINES.



THE AMAZINGLY WIDE DISTRIBUTION OF YÜEH WARE: A FRAGMENT WITH AN INCISED DESIGN FROM SHANG LIN HU, CLOSELY RESEMBLING SHARDS UNEARTHED AT FOSTAT, EGYPT!

THE celebrated Yüeh ware, which was made at the kilns whose site Mr. Plumer has discovered in early Sung, and probably even in T'ang times, was hitherto only known from rare examples. At these kilns
[Continued below.]



ANOTHER PATTERN OF GREAT CHARM ON A YÜEH FRAGMENT FROM SHANG LIN HU: INCISED BIRDS AND FLOWERS (4½ IN. HIGH.)



A COMBINATION OF MODELLED AND INCISED ORNAMENT FROM ONE OF THE YÜEH WARE SHARDS UNEARTHED ON THE ORIGINAL KILN-SITES: A HEAVY FRAGMENT, PERHAPS PART OF A FLOWER POT. (4 IN. HIGH.)



TYPES OF YUEH WARE, HITHERTO ONLY KNOWN FROM A FEW RARE EXAMPLES: KILN-WASTE FROM THE SHANG LIN HU SITES. (BOWL, LOWER LEFT; 4 IN. WIDE.)



EVIDENCE OF THE UTMOST INTEREST FOR THE HISTORY OF CHINESE CERAMICS: KILN WASTE FROM THE SUNG YÜEH WARE KILN-SITES DISCOVERED IN THE PROVINCE OF CHEKIANG; INCLUDING A PIECE THAT HAS COLLAPSED IN FIRING. (TWO CENTRE PIECES, ABOUT 5½ IN. HIGH.)



ANOTHER INCISION TECHNIQUE IN USE AT THE YÜEH WARE POTTERIES: A SHARD WITH A FLORAL DESIGN; FOR COMPARISON WITH THOSE ILLUSTRATED ABOVE. (C. 3½ IN. HIGH.)

was produced the *pi se yao*, or "secret colour" ware, which was first reserved for the use of the Princes who ruled the district in the tenth century A.D., but, later, was widely exported. The fact that it travelled as far as Persia and Egypt, and that the potteries played a most important part in the development of Chinese ceramics, makes the result of Mr. Plumer's enterprise of world importance. Yüeh ware has been identified with a type of celadon, large quantities of fragments of which have been recovered at Fostat, the site of the "Old City" of Cairo! In his article on the opposite page, Mr. Plumer also mentions

the occurrence of fragments at Samarra. This provides another proof of the antiquity of the trade connection between the Far East and the Mediterranean. On this page we illustrate a number of Yüeh ware designs, all exhibiting an advanced stage of technique, not to say of sophistication. In the upper group of kiln-waste are seen a bowl with the rim of another adhering to it, and (upper right) a bowl of a foliate shape with a roughly executed floral design within. In the lower group (second from left) is seen a piece with a socket for a wooden handle, which evidently collapsed during firing.

A PAGE FOR COLLECTORS.

AN EXHIBITION OF CHINESE BRONZES—NEW LIGHT ON THE DISTANT PAST.

By FRANK DAVIS.

This is, of course, a very rough summary of results to date. It is possible that further excavation and further study may modify these conclusions, but so far those best qualified to judge appear to agree with them. I should add that investigations have been undertaken from the archaeological standpoint almost entirely; questions of aesthetics have not come into the matter at all. It is notorious that Scotland Yard relies upon patient, hard work rather than flashes of intuition: so does Professor Karlgren, whose exposition of his methods I have just been reading. It is as fascinating as any detective novel (minus a love interest and Lord Peter Wimsey), and describes how he examined 338 bronzes in minute detail and tabulated their variations and resemblances. To put

assuming a definite form, and within the next decade or so it may be possible to distinguish details.

Messrs Bluett Bros. have just opened a thought-provoking exhibition of bronzes (77 items), which illustrates to perfection the development of the craft throughout the centuries, and which, now that we hold the key to the puzzle, demonstrates clearly, first, that under the Shang-Yin Dynasty China was the home of an extremely refined type of art, and was afterwards conquered by comparative barbarians in 1122 B.C. (the Chou Dynasty); and, secondly, that the standard reached before this date was of such a kind that it must surely have taken several centuries to develop. That is what is so remarkable about this gifted people—however far you go back in time, you find little or nothing that can be classified as primitive; and the early bronze-founders must have learnt to walk before they could run. The question that remains unanswered so far is at what period they ventured upon those first steps.

Here are six pieces chosen to illustrate—as far as photographs can illustrate—the peculiar quality of the various styles during about two-thousand years. Fig. 1 is a distinguished example of the graceful strength of the earliest Chinese art known to us. By comparison the form of the sturdy vessel of Fig. 2 is almost clumsy, and its decoration has lost the crisp character of the earlier type. Fig. 3 is typical of the third period (i.e., from about the fifth century B.C.); decoration more delicate, form more suave. The cover takes off like that of an entrée dish, and becomes a well-proportioned cup. The next piece, Fig. 4, is undoubtedly Han Dynasty—typical bird form; Fig. 5 is probably a Sung Dynasty copy of a Chou

bronze; while Fig. 6 is a first-class example of the Ming Dynasty (a dated specimen). The majority of the exhibits are from excavations (not Fig. 6), and consequently bear the marks of corrosion by water and/or earth. It must be admitted that this green or reddish or greyish patine (horribly priggish word, but custom demands its use!) has a quality of its own not unlike the quality given to Roman glass by long burial. I personally would like to see a Shang bronze as it was seen by its makers, in which pedantic desire I appear to be in a minority of one in a hostile world—and not only in the matter of ancient bronzes, if one may judge from the surprising number of people who much prefer a Velasquez covered with a layer or two of dirty varnish to a Velasquez as Velasquez painted it. There is respectable authority for this attitude, I must admit. The tripod bowl of Fig. 5 was once thought to be a fake. Its greyish patine is undoubtedly artificial, but a most careful technical examination has shown the bronze itself to be of great age: the supposition is that it was made about 1200 A.D. as a pious copy of an ancient pattern, and deliberately "antiqued" either at the time or not long afterwards.

THE contemplation of Chinese bronzes has always been an austere pursuit, recommended by the faculty for those crossed in love, or worried about their golf handicap, or vexed by one or other or several of those inhibitions and complexes which modern man (rather to his astonishment) has lately discovered hang about his neck with the gloomy persistence of the Old Man of the Sea. Some pieces we used to find majestic, some brutal, others graceful; we were pretty sure they were vaguely B.C., we were certain they were looked upon with great reverence by later generations and were paid the compliment of imitation not only in bronze but in other materials. Beyond that we knew very little about them.

In the last ten years—and particularly during the last three—this blank wall of mystery has been breached; it is not yet levelled to the ground, but the attack is fully launched. In 1934, the site of An-Yang, capital of the Shang-Yin Dynasty (1766-1122 B.C.), began to be explored; not haphazard, but by scientific methods and under proper control. Partly as a result of this, and partly from bronze objects already known, it



1. A CHINESE BRONZE OF THE SHANG-YIN PERIOD (1766-1122 B.C.), THE EARLIEST KNOWN STYLE: A TRUMPET VASE. (12 IN. HIGH.)



2. REPRESENTING THE CHOU DYNASTY STYLE THAT BECAME DISTINCTIVE IN 947 B.C.: A BRONZE TRIPOD WITH ROUNDED SIDES AND MONSTER-HEADED HANDLES. (DIAMETER, 14 IN.)

the matter in a nutshell: the story of Chinese bronzes in the two thousand years before Christ was until quite recently little more than a legend; it is now



3. TYPICAL OF THE THIRD PERIOD IN THE DEVELOPMENT OF CHINESE BRONZE-WORK: A GOBLET-SHAPED VESSEL AND COVER (c. 400 B.C.)



4. DATING FROM THE HAN DYNASTY (FOUNDED IN 206 B.C.): A RITUAL SAUCEPAN MADE IN BRONZE: A TYPICAL CHINESE DESIGN IN THE FORM OF A BIRD.



5. PROBABLY A WORK OF THE SUNG DYNASTY PERIOD IN IMITATION OF THE CHOU STYLE: A BRONZE TRIPOD.



6. A FIRST-CLASS EXAMPLE (DATED) OF MING DYNASTY BRONZE-WORK: A SHALLOW TRIPOD BOWL WITH DRAGON HANDLES.

is now possible to classify these ancient bronzes with something approaching accuracy. The results so far achieved are due largely to the research work of Professor W. P. Yetts in London and Professor Bernhard Karlgren of Sweden. The evidence of Chinese texts, of inscriptions on the bronzes themselves, and their various styles, seems to point to the following conclusions—

(1) That the first great period of bronze-founding in China was at its height before the end of the Shang-Yin Dynasty in 1122 B.C., and that its distinctive style of mingled strength, elegance, and vitality continued until at least 947 B.C. under the Chou Dynasty.

(2) That from 947 B.C., a distinctive Chou style, less fine and on the whole less accomplished, took its place. (Thus Karlgren. Yetts admits the change, but points out that the older tradition lingered on side by side with the new in certain districts.)

(3) That a revival of the Shang-Yin spirit, with certain modifications, begins to appear about the fifth century B.C., and continued throughout the period of the Warring States (c. 481-221) until the Han Dynasty was founded in 206 B.C.

THE DEVIS EXHIBITION: 18TH-CENTURY ENGLISH PAINTING.



"EDWARD PARKER AND HIS WIFE."—BY ARTHUR DEVIS.
Lent by Sir Maurice Bromley-Wilson, Bt.



"PORTRAIT OF THE ARTIST."—BY ARTHUR DEVIS.
Property of the Harris Museum and Art Gallery, Preston.



"FAMILY GROUP—INTERIOR."—BY ARTHUR DEVIS.
Lent by Sir Herbert Hughes-Stanton, R.A., R.W.S.



"MISS ELLIN DEVIS."—BY ARTHUR WILLIAM DEVIS.
Lent by the Brook Street Art Gallery, London.



"MISS ANDERSON, WITH A DOG."—BY ARTHUR WILLIAM DEVIS.
Lent by Sir Ronald Macleay, G.C.M.G.



"MISS ANN GOLDSMID."—BY ARTHUR WILLIAM DEVIS.
Lent by the Dowager Lady Swaythling.



"THE THOMLINSON FAMILY."—BY ARTHUR DEVIS.
Lent by Major H. Howard.



"THE REV. STREYNSHAM MASTER AND HIS WIFE."—BY ARTHUR DEVIS.
Lent by Mrs. Curtis and Walter S. Curtis, Esq.

The Devis Loan Exhibition—incorporated in an Exhibition of Lancashire Art—was opened on March 11 at the Harris Museum and Art Gallery, Preston, by Sir Eric Maclagan, C.B.E., Director and Secretary of the Victoria and Albert Museum, and will continue until April 10. It contains work by Arthur Devis (1711-1787); Arthur William Devis (1763-1822); Anthony Devis (1729-1817); Thomas Anthony Devis (1756-1810), and Robert Marris (c. 1767-1821), and is of considerable interest to students of English painting. Many of the pictures by Arthur Devis have not previously been exhibited—the exhibition contains forty examples from his brush—

and the works by Arthur William Devis, many from the collection of Lord Biddulph, have never been on public exhibition. Anthony Devis is represented by over fifty drawings. Our readers will recall that the Coloured Presentation Plate given with the Christmas Number of "The Illustrated London News" was an excellent reproduction of the painting "James Alexander Simpson When a Boy," by Arthur William Devis, which fetched 3600 guineas at Christie's last summer. Arthur Devis, it will be remembered, painted chiefly small whole-lengths and conversation-pieces; his son, Arthur William, portraits and historical studies; and his brother, Anthony, landscapes.

LONDON'S FIRST JONGKIND EXHIBITION: WORKS BY MONET'S "GRAND PEINTRE."

REPRODUCTIONS BY COURTESY OF MESSRS. ARTHUR TOOTH AND SONS, 155, NEW BOND STREET, W.1.



"SEASCAPE." (1868.)
(13½ × 16½ in.)



"LE PORT DE ROTTERDAM." (1869.)
(9½ × 13 in.)



"LE PASSEUR." (1859.)
(16½ × 21½ in.)



"LES PATINEURS." (1861.)
(16½ × 22 in.)



"ROUTE AUX ENVIRONS DE HONFLEUR." (1866.)
(22½ × 32 in.)



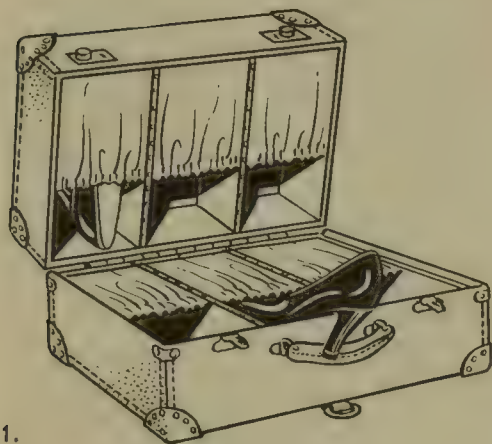
"L'EGLISE ST. MEDARD ET LA RUE MOUFFETARD." (1871.)
(17 × 22½ in.)

London, regarded as the centre of the Art world, has its first Exhibition of the works of J. B. Jongkind (1819-1891)—at Tooth's; March 18 to April 10. Pupil of Isabey and close friend of Eugène Boudin, the marine painter, Jongkind earned the unstinted praise of Zola, and was hailed by the first Impressionist master, Claude Monet, as "le grand peintre." In his early days he was so poor and unsuccessful that he tried to sell his pictures by lottery at a florin a ticket. Fortunately, the King of Holland heard of his plight and granted him a pension of 200 florins a year to enable him to continue his studies. In 1862 he settled at Havre, when his friendship

with Boudin began. In 1863 he had the honour of being refused by the Paris Salon at the same time as Manet, Fantin-Latour, and Whistler; and he exhibited three canvases at the "Salon des Refusés." Towards the end of his life he settled down at Côte-St.-André, near Grenoble. From there he made occasional excursions, visiting Avignon, Toulon, Marseilles, and Switzerland. His health, however, was undermined by gourmandising and, it must be added, too great a fondness for absinthe. He died in 1891 at Côte-St.-André—in the house of one Mme. Fesser, widow of a famous chef and a lifelong friend of the painter.



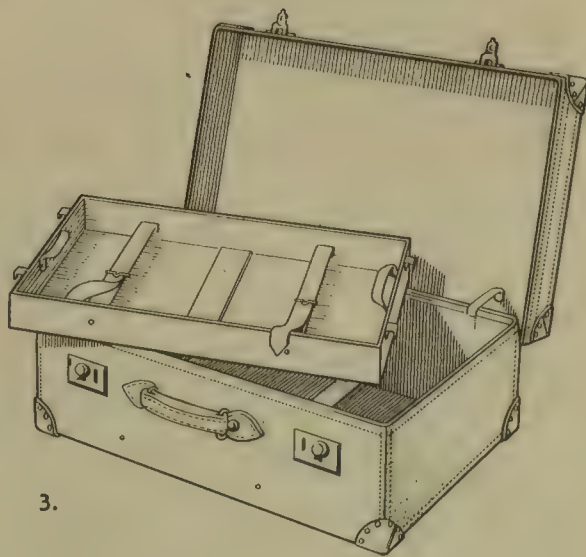
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RAWHIDE HAT AND BLOUSE CASE (shown in photograph only). Lined Artificial Silk; drawn pockets and straps in body. 18 × 14 × 9 ins. £3.18.6 20 × 15 × 9½ ins. £4.5.0



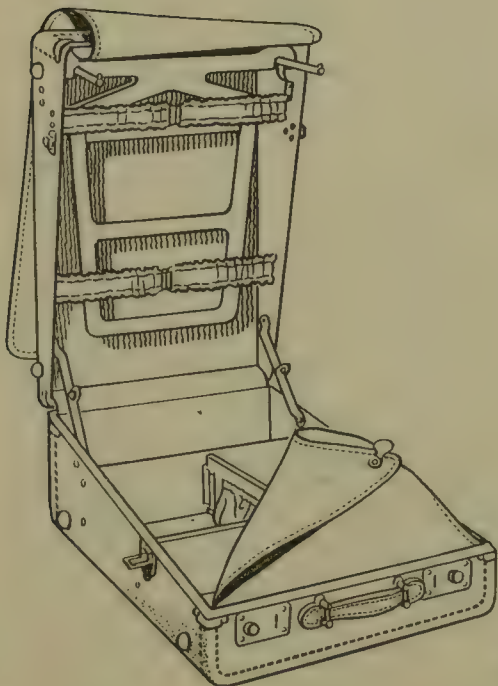
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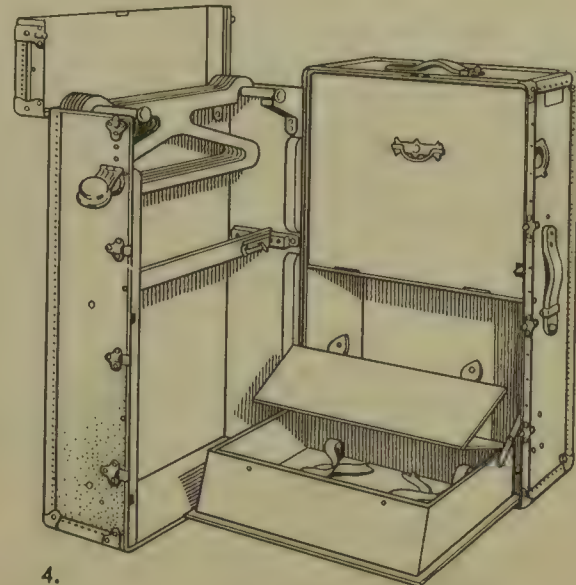
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RAWHIDE SUIT CASE. (Light-weight; shown in photograph only). Lined Artificial Silk; large drawn pocket in lid, pockets at back and ends; complete with tray. Size 24 ins. £7.0.0 26 ins. £7.12.6 28 ins. £8.5.0

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A WINDOW ON THE WORLD: PICTORIAL NEWS FROM AT HOME AND ABROAD.



THE RAILWAY ACCIDENT NEAR BOURGES: THE WRECKAGE OF THE FRENCH "WINTER SPORT" EXPRESS WHICH STRUCK A FALLEN TREE WHILE TRAVELLING AT SPEED.

A severe railway accident of an unusual nature occurred between Bourges and Montluçon, in Central France, on March 14, when an express travelling at 50 m.p.h. crashed into an elm that had fallen across the line. A wooden third-class carriage, immediately behind the tender, was telescoped. There were thirteen dead and a number of injured. British passengers travelling to the winter sports resort of Mont Doré, who helped in the rescue work were warmly commended.



BROUGHT TO THE POPE FOR HIS BLESSING: THE GOLDEN ROSE WHICH HIS HOLINESS IS PRESENTING TO THE QUEEN OF ITALY.

The Golden Rose which is being presented to Queen Elena of Italy by the Pope on April 4, the fortieth anniversary of her wedding, was recently brought to him to be blessed. The short ceremony took place in the Pope's private sitting-room. This gift will be accompanied by a Papal Brief addressed to Queen Elena as Queen of Italy and Empress of Ethiopia, the first formal recognition by the Holy See of the Abyssinian conquest.



A REQUEST NO MUSIC-LOVING MOTORIST COULD IGNORE: A NOVEL TRAFFIC-SIGN IN BOMBAY.

The yellow notice-boards of the Automobile Association give assistance to thousands of motorists every year in this country. In Bombay they have introduced a portable one, carried by Indian "scouts," which tactfully reminds car-drivers that music is best appreciated without an accompaniment of hooting and squeaking brakes.



A SEVEN-TON HOOK IN A KRUPPS FOUNDRY—INTENDED FOR USE WITH A GIANT CRANE.

The size of a giant crane now being built at a Krupps foundry can be estimated from this photograph of the seven-ton hook which will eventually swing from it on the chain. Our correspondent does not state the purpose for which this crane is being constructed.



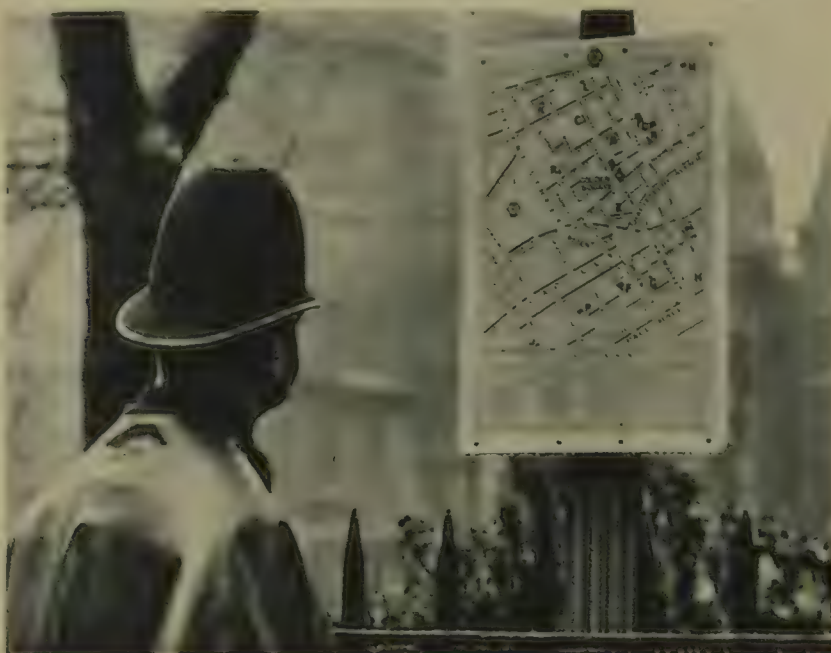
THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A PAINTED EARTHENWARE PANEL.

This Dutch (Delft) painted earthenware panel (c. 1740) is the treasure of the week (beginning March 18) at the Victoria and Albert Museum. Pottery made at Delft was an earthenware covered with an opaque tin-glaze or enamel. The lively harmony of colour this example presents depends on the fine red and yellow which dominate it. In design, it reveals elements still being drawn from Chinese sources.



DESTINED FOR INDIA: A NEW VERSION OF THE OFFICIAL PICTURE OF THE JUBILEE THANKSGIVING SERVICE BY MR. FRANK O. SALISBURY.

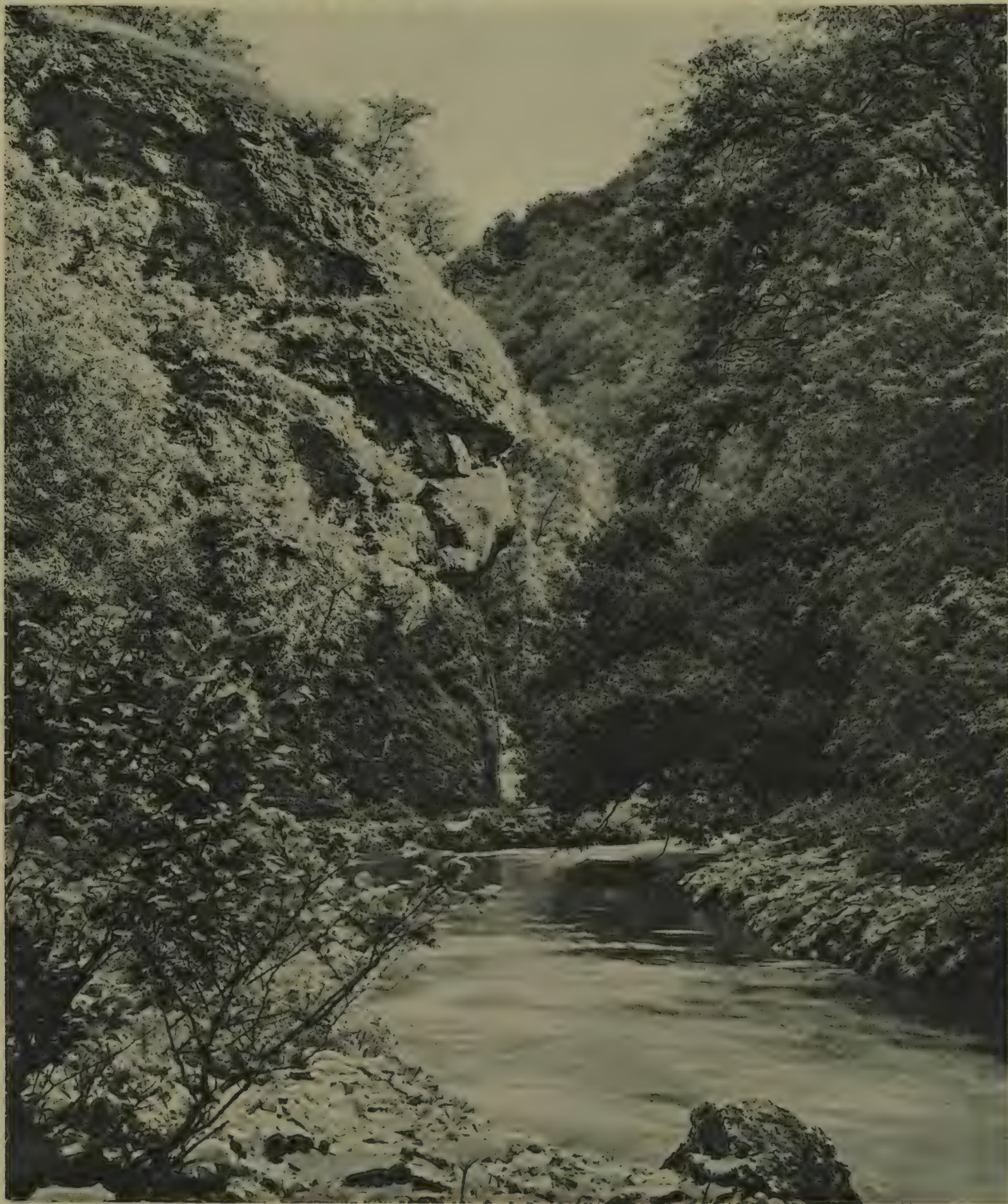
Our readers will remember the official picture of the scene inside St. Paul's Cathedral at the Jubilee Thanksgiving Service, by Mr. Frank O. Salisbury, which was reproduced in our issue of March 21, 1936. The Maharaja of Patiala has commissioned Mr. Salisbury to paint a new version which gives prominence to four Indians—the Maharajas of Patiala, Kashmir, and Bikaner, and Sir Umar Hayat Khan, King's A.D.C.—who accompanied the King and Queen on that historic occasion.



OFFICIAL HELP FOR THE MOTORIST IN CAR-PARKING PROBLEMS: A NEW MAP-SIGN IN GOLDEN SQUARE, WITH DETAILS OF NEIGHBOURING GARAGES.

A new parking sign has just been erected by the Automobile Association in Golden Square, near Regent Street. It is in the form of a map and gives details of alternative garaging and parking accommodation in the West End. The sign has been authorised by the Ministry of Transport, and if the scheme is successful, similar signs will be erected in various parts of the country. The position of surrounding garages is plainly indicated, with notes of prices and so forth.

This England . . .



The Lion Rock, Dovedale.



"I ASSURE YOU there are things in Derbyshire as noble as in Greece or Switzerland," wrote Byron to his friend Tom Moore; and much time thereafter did they spend here. Nor is this just scenery—to kodak and forget—but a land steeped in the traditions and domestic history of the race. Let there be praise, therefore, for the men of goodwill who have given of their lands about the lovely valley of the Dove to the National Trust, that this inheritance may be preserved to us. For it is not always easy to keep intact our patrimony in a swiftly changing world, and we may be thankful even for our Worthington, brewed hard by at Burton in the traditional way and preserved to us indeed by our own goodwill.

BOOKS OF THE DAY.

IN reading a book that covers the early part of a celebrity's experiences, detached from the later achievements, several interesting speculations suggest themselves. How far does the youthful phase foretell the future eminence? Supposing certain affairs had developed differently, removing the opportunities for attaining distinction, would the early period have still provided material meriting publication, or does it merely bask in the reflected glory of after time? Especially if the life be that of a single woman, the question arises to what extent success might have been prevented or modified by marriage.

Young romance broken by frustration and tragedy, as a prelude to a distinguished career of public service, occurs oftener, perhaps, in the lives of men than of women. But there are exceptions: An outstanding example terminates an adolescence largely self-chronicled in "THE EARLIER LETTERS OF GERTRUDE BELL." Collected and edited by Elsa Richmond. With eight illustrations (Ernest Benn; 15s.). I say "largely" because Lady Richmond's admirable summaries and interpolated passages, which carry on the sequence of events, add greatly to the value of the book by giving it cohesion and continuity. Even if Gertrude Bell had not afterwards become famous, as traveller, archaeologist, and administrator in the Near East, I think these delightful letters, with their vigour and vivacity, their descriptive power and their wide range of interests, would still be recognised as the work of an unusually brilliant mind and forceful personality. They cover her school days at Queen's College, Harley Street; her two years (1886-8) at Oxford, where she took a first in history; her visit to Bucharest, where her uncle, Sir Frank Lascelles, was the British Minister; and, finally, her visit to Tehran in 1892, after Sir Frank Lascelles had become British Minister to Persia. Her letters give a vivid picture of late Victorian social life, and show how even the most capable and self-reliant young women were subject to parental authority.

The visit to Persia was Gertrude Bell's first introduction to the East and the turning-point of her life. It was there that she met and engaged herself to Mr. Henry Cadogan, a grandson of the third Earl Cadogan, and a member of the British Legation staff at Tehran. Her father and stepmother, however, although sympathetic, did not encourage the match. "In those days," writes Lady Richmond, "the minimum income on which it was considered reasonable to marry was much less elastic than it is now, and for an impecunious diplomat to take any but a very well-dowered wife could not be seriously contemplated." A few weeks later Gertrude came home and talked with her father, but, "beyond love and sympathy, he could not give her what she wanted. She never saw Henry Cadogan again. Nine months later, in August 1893, he died in Persia after a few days' illness." One feels that this sad experience, perhaps more than her growing "sympathy with the Oriental people," may have led her to make the Near East the scene of her life-work. *On revient toujours à ses premières amours.* That might apply equally to a woman. Possibly her fondness for Edward Fitzgerald's verse, expressed several years earlier, had predisposed her towards the East. Henry Cadogan helped her to read Omar Khayyâm in the original Persian.

This pathetic love-story, recalling in some respects that of Fanny Bravne and John Keats, gives to the closing chapter of this volume its most poignant interest. First comes a light-hearted pen portrait among the writer's first impressions of Legation society: "Mr. Cadogan is the real treasure; it certainly is unexpected and undeserved to have come all the way to Tehran and to find someone so delightful at the end. Florence and I like him immensely; he rides with us, he arranges plans for us, he brings his dogs to call on us, he plays with our kittens—we have two Persian kittens, angels!—he shows us lovely things from the bazaars, he is always there when we want him and never when we don't. I think Auntie Mary [Lady Lascelles] will like him too in time; she began with a prejudice against him which is gradually wearing away; he gets on excellently with Uncle Frank, to whom he is devoted. He appears to have read everything that ought to be read in French, German, and English." Unfortunately, the book contains no portrait of Henry Cadogan.

How deeply the iron of disappointment must have entered into her soul can be gathered from Gertrude Bell's letters to her stepmother a few months later. "I care more than I can say," she writes, "and I'm not afraid of being poor or even having to wait, though waiting is

harder than I thought it would be at first. For one doesn't realise at first how one will long for the constant companionship and the blessed security of being married, but now that I am going away I realise it wildly. . . . Our position is very difficult and we are very unhappy. You must not think I am losing heart . . . it's almost worth while to know how infinitely good and kind and gentle Mr. Cadogan can be, and anything is worth while that gives us the least chance of marrying one another. . . . The thing I can bear least is that you or Papa should ever think anything of him which is not noble and gentle and good. That is all of him that I have ever known. I wish I could pass on my impression to you untouched and unspoiled, the side of him he has shown a woman when he loved her—do you remember Browning? He quoted that to me once long ago and I wondered vaguely if it were more than a form of words. Everything I think and write brings us back

as a personal interest. It

contains, for instance, a full description of modern Singapore, and touches with acute penetration on the problem of Japan and the future of Western colonisation in Asia. "To my mind," he writes, "the real danger to colonial Empire in the East would come in the long run from the inside. I had been astounded by the vast strides in education made since my time by the various native races under European rule. . . . How long could Europe keep these Asiatic races, now fertile with new ideas and new ambitions, under subjection? Estimates differed about the length of time. I had heard one high official at home, a man who knew the East as few men know it, asked if he were in favour of giving Germany her colonies. 'I don't think it matters,' he had said. 'Self-determination is moving so fast that in twenty-five years' time it will make no difference who owns colonies.'"

These allusions to foreign affairs in the Far East recall that Mr. Bruce Lockhart gives some interesting and little-known facts concerning the present Foreign Secretary. Thus, in describing a visit to France, he mentions "the marshlands of La Rochelle, where as a schoolboy and Oxford undergraduate Mr. Anthony Eden used to come to learn French from a Protestant pastor." Later, referring to Jean-Arthur Rimbaud, he says: "To-day the great French literary adventurer has become the favourite poet of European diplomacy. . . . Already in his Oxford days that precocious young statesman, Mr. Anthony Eden, had read everything Rimbaud had ever written, and even to-day, when he flies to Geneva, there is generally a copy of Rimbaud's poems in his pocket." And further: "For Mr. Eden's expert knowledge of Rimbaud, I found an explanation. The appeal of beauty unites all kinds and conditions of men. The influence of heredity is perhaps even stronger, and from his father, an eccentric squire and painter of distinction, Mr. Eden has inherited a highly-developed artistic sense, which is revealed to-day not only in his taste for poetry but in his expert knowledge of modern French painting. . . . The fact that at Oxford Mr. Eden took the highest honours in Oriental languages is sufficient proof that in his case the adventure in ideas began early. It has not ceased and, as an admirer, I hope that it will never cease."

Students of the Near East will welcome an authoritative volume by a distinguished British administrator and traveller of long experience in that region—namely, "THE MAKING OF MODERN TURKEY." From Byzantium to Angora. By Sir Harry Luke, Lieutenant-Governor of Malta, author of "Anatolia," "Cyprus Under the Turks," and "An Eastern Chequer-board." With Frontispiece (Macmillan; 10s. 6d.). The author points out that his book is not a history of Turkey, but describes the nature of the Turkish State "under the Ottoman Sultans, its nature to-day, and the causes (and to some extent the manner) of the transition." Summing-up in conclusion, Sir Harry Luke writes: "The new Turkey has relaxed its hold on the Arab countries, it has exchanged its alien populations, it has sought and achieved racial homogeneity. . . . It has rejected the religion of Arabia as the religion of the State, it has decreed that the Quran, if read at all, shall be read in the native tongue. . . . No less deliberately has it abandoned the political and spiritual leadership of the Mohammedan world, whose rewards, while considerable, had benefited the Sultan-Khalif rather than his subjects. . . . The rulers of the new Turkey have sought to put something that may become of an equal importance in the place hitherto occupied by Islam—namely, a Turkish nationalism which had been submerged for nearly five hundred years."

Pending fuller notice later, I suggest to readers interested in the East, Near or Far, three other additions to their library list—"JAPANESE LADY IN EUROPE." By Haruko Ichikawa (Mrs. Sanki Ichikawa). Edited with Introduction by William Plomer (Cape; 10s. 6d.); "BAREFOOT THROUGH MAURETANIA." By Odette du Puigaudeau. Translated from the French by Geoffrey Sainsbury. Illustrated (Routledge; 12s. 6d.); "ARAB INTERLUDE." By Clare Sheridan. Illustrated (Ivor Nicholson; 15s.); and "GREAT ASIATIC MYSTERIES." By Charles Low. With eighteen illustrations (Stanley Paul; 18s.). This last book retells "a queer story" told to Gertrude Bell by a Druse guide and related in one of her well-known books of travel, "The Desert and the Sown." I have seen it stated that she never found time (owing to the war and its after-effects) to publish the results of her greatest journey—that into the interior of Arabia in 1913. Is any record thereof still to be expected? C. E. B.

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archaeological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archaeologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

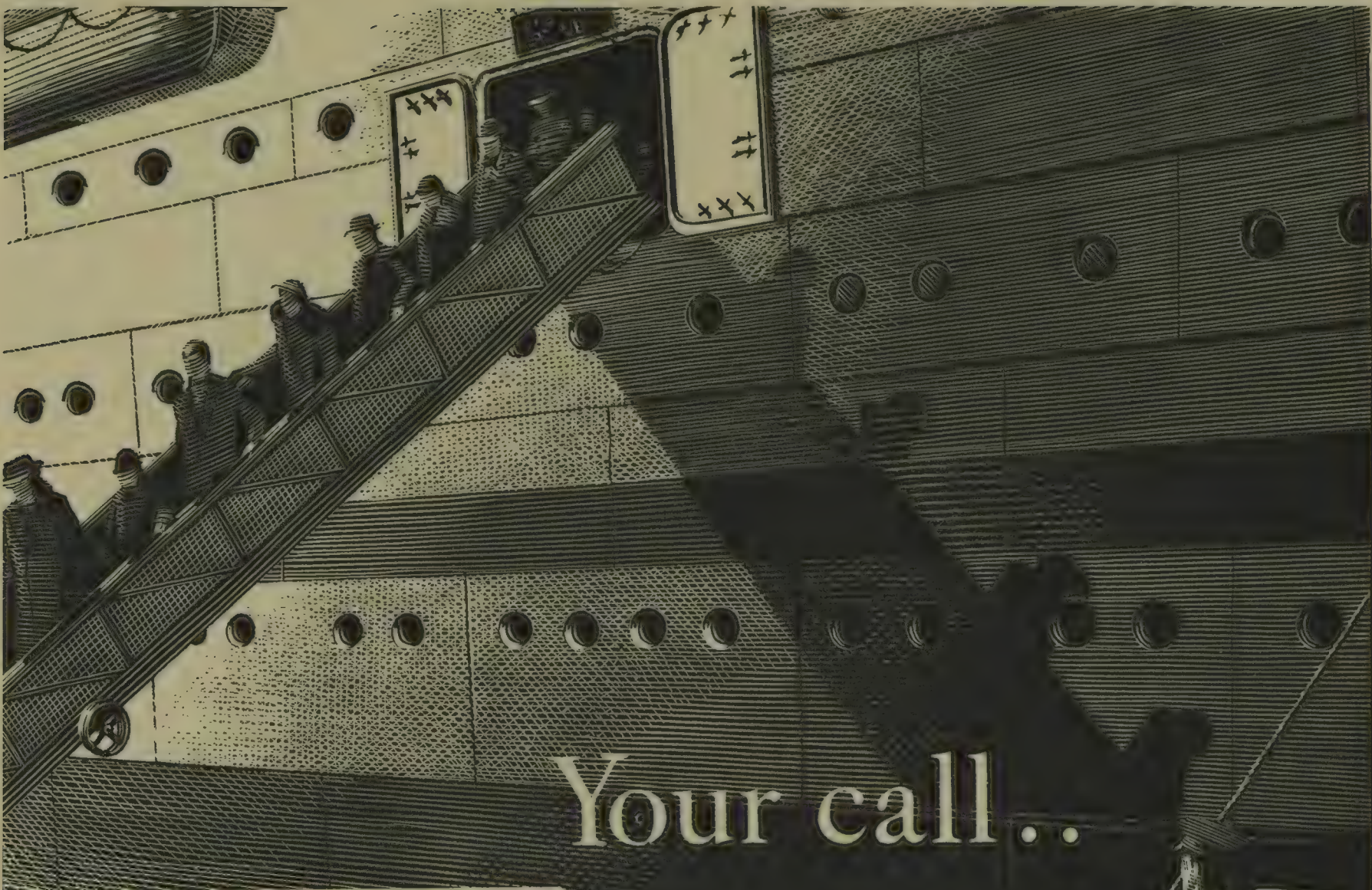
We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 32-34, St. Bride Street, London, E.C.4.

to things we have spoken of together, sentences of his that come flashing like sharp swords; you see, for the last three months nothing I have done or thought has not had him in it, the essence of it all." And again: "Some people live all their lives and never have this wonderful thing; at least I have known it and have seen life's possibilities suddenly open in front of me—only one may cry just a little when one has to turn away and take up the old narrow life again; I am so foolishly hopeful, not because I see any good way through our difficulties, but only because it is so impossible to believe that one cannot have the one big thing one wants more than life when one has had all the little things one didn't really care much about."

There is a certain element of personal romance, but on a very different plane, in the motives that inspired travels described in "RETURN TO MALAYA." By R. H. Bruce Lockhart (Putnam; 10s. 6d.). Those familiar with the author's first book, "Memoirs of a British Agent," will remember the adventure of twenty-five years ago, which he now recalls as follows: "I had caused a minor sensation by carrying off Amal, the beautiful ward of Dato' Klana, the local Malay prince." The resuscitation of that bygone episode, however, is far from constituting the main attraction of this excellent book, which has an imperial as well



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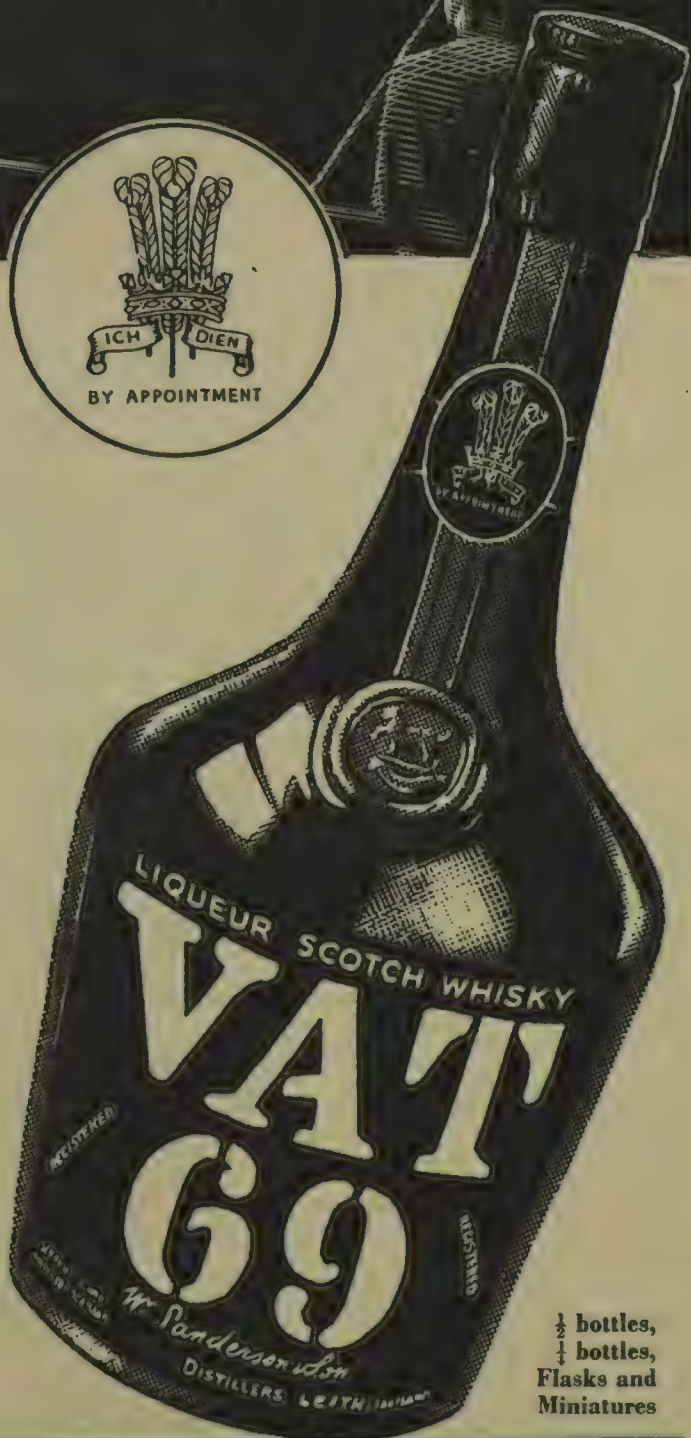
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Miniatures

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

TO many motorists Easter marks the beginning of the week-end touring season, and the earliness of the holiday this year means that thoughts have turned to the work of getting the car into condition for long runs once again. There are three points which concern the owner-driver particularly, for modern breakdown statistics show that these are the car's vulnerable spots—carburation, ignition and tyres. Cleanliness is the first requirement in avoiding carburettor trouble. A thorough flushing in petrol, when the jets have been removed, will wash away particles of dirt, and the petrol pipe from the pump or autovac should also be detached and washed in petrol. Examine the pump carefully for foreign matter; also the autovac and filter when these are fitted.

Motorists may wisely decide to begin the season well by fitting a new set of plugs. The right grade for your particular engine can easily be ascertained by consulting a recommendation chart such as the Lodge people publish, which can be seen at any good garage. Then the high-tension leads should be carefully wiped free from oil, which eventually rots the rubber and impairs insulation. Clean the distributor, clean and adjust contact points, clean and coat with vaseline the battery terminals, and, of course, top up the battery. As to tyres, they should be examined for wear and scrapped without hesitation if worn, for "bald" covers are illegal as well as dangerous. New valve centres may be fitted as a precaution if the car has been laid up for some time.

Nowadays motorists are a fortunate lot. One often gets a choice of engine powers in the same chassis, so that if the coachwork suits your taste and comfort requirements, you can decide how high you want your

maximum speed to be by your choice of the motor rating. An excellent example of this is the Terraplane "Six" 16.9 h.p. or 21.6 h.p., at your option, and the Hudson "Six," of 21.6 h.p., and the Hudson "Eight" of 28.8 h.p. For this season of 1937 all these Hudson and Terraplane cars have two inches longer wheel-base, with the consequent more spacious coachwork. The frame is also wider, so that three persons can sit abreast without feeling like sardines in a tin. This seating capacity is accompanied by improved springs on the chassis. Fuel-consumption has been improved and the engine power increased. The 16.9-h.p. rated Terraplane six-cylinder engine develops 76 b.h.p. at 3800 revs. per minute, with a compression ratio of 6.25 to 1; while the Terraplane "Big Six" of 21.6 h.p. develops 101 b.h.p. at 4000 revs. per minute with the same compression ratio. The same high power is given also by the Hudson "Six," while the Hudson "Eight," rated at 28.8 h.p., develops 122 b.h.p. at 4200 revs. per minute. A new feature in the 21.6 h.p. six-cylinder and 28.8 h.p. eight-cylinder is the carburettor with a single float chamber, which

has duplicated jet assemblies, one set feeding each set of three or four cylinders. All these Hudson and Terraplane cars have their hydraulically-operated brakes, with a special safety design whereby, should

the hydraulic system break down, mechanical operation by cables is still available to control the car. As usual, these comfortable large cars are moderate in price, the Terraplane "Six" being listed at £285, with £10 extra if 21.6-h.p. engine is used in place of 16.9 h.p. The 21.6-h.p. Terraplane "Six" de luxe special saloon costs £355 and the Hudson "Six" £399; while the Hudson "Eight," with radio fitted in the de luxe saloon, is priced at £445.



WINNER OF "THE SKETCH" CUP FOR THE BEST FOUR-DOOR SALOON, IRRESPECTIVE OF PRICE, IN THE COACHWORK COMPETITION AT THE R.A.C. RALLY, AND ALSO OF THE AWARD FOR FOUR-DOOR CLOSED CARS OVER £1000: MR. C. G. F. BARRACLOUGH'S DAIMLER "TWENTY-SIX."

The sixth R.A.C. Rally started, from six different points, on March 9, and competitors had to drive 1000 miles on their way to Hastings, arriving there on March 11. The next day was devoted to Eliminating Tests, followed by the Rally Ball, and the proceedings closed on March 13 with the Coachwork Competition and Distribution of Prizes.



"THE SKETCH" CUP, PRESENTED BY ILLUSTRATED NEWSPAPERS, LTD., FOR THE BEST FOUR-DOOR SALOON, IRRESPECTIVE OF PRICE, IN THE COACHWORK COMPETITION AT THE R.A.C. RALLY: THE TROPHY WON BY MR. C. G. F. BARRACLOUGH'S DAIMLER (SHOWN IN THE ADJOINING PHOTOGRAPH).

Made by Messrs. Mappin and Webb.

Our readers will remember the interesting illustration of the Heiser seadrome, a remarkable floating harbour for air traffic, which was published in our issue of Feb. 27. We should add to the information then given that our special artist based his picture on large drawings prepared for the inventor, Mr. M. E. Heiser, by Messrs. Elcock and Sutcliffe, the well-known architects, who very kindly made them available for the purpose—thus ensuring that every detail was accurate.

IMPORTANT EXHIBITION



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FINANCE AND INVESTMENT.

BY HARTLEY WITHERS.

THE "FUNK-MONEY" NUISANCE.

THERE are certain disadvantages about being citizens of a country which is regarded as a centre of stability and security, as investors both of Britain and of America have lately been discovering. It may be gratifying to our pride to be used as a funk-hole for Continental funds, scared out of foreign countries by mistrust of the Governments there in power; but any investors who were obliged to realise part of their holdings lately, when the repatriation of French funds was depressing prices in the London market, may well have wished that our French friends had taken a less complimentary view about our Stock Exchange as a refuge for the apprehensive. Whether the actual selling by French holders was on a considerable scale is a matter on which City opinion is uncertain. Most of those in a position to judge seem to be inclined to the view that its amount was very much less than its effect on prices appeared to show. Reports from Paris indicated that the new French loan had been taken up chiefly by French banks and financial institutions, and that it is not yet certain that the confidence of the small investor, whose influence in France is so important, has really been restored by M. Blum's heroic efforts to secure it. That is another question, though it is one which, whichever way it is answered, will make an enormous difference to the future course of events in France, whose difficulties are one of the many weak spots in the financial and political health of the Continent. But the point with which we are concerned for the moment is this new nuisance that has been added to the list of the problems that have to be considered by the British investor. Time was when, in regarding his investments as a store of value on which he could rely on drawing if at any time he had need of cash, all that he had to consider was the adverse possibilities of the industrial and political outlook as likely to affect the prices of securities.

A NEW COMPLICATION.

Now, owing to the general mistrust of their Governments, and of the intentions of other people's Governments, that has obsessed the minds of investors in other countries, there is this new complication to be reckoned with, that is caused by the enormous mass of bad-tempered money, as it is sometimes called here, or of "hot money," as Mr. Roosevelt has named

it, which has been poured into Britain and America to seek refuge from possible confiscation by Communists, or seizure by a hostile Power, or whatever may be the particular form of fear that has urged its owners to send it abroad for safety. At all times, of course, the close connection of financial centres, and their habit of investing and speculating in one another's securities, made bad news from abroad a matter that was likely to affect the stock markets everywhere. But, owing to this after-war development, we now have to consider, as a possible cause of weakness in our markets, a favourable turn in the fortunes of our neighbours sufficient to cause them to realise investments here, in order to take home the proceeds. In consequence of this new cause of upset, we lately saw the paradoxical effect of a considerable decline in many of the best British securities, both gilt-edged and industrial, brought about by the success with which M. Blum had persuaded the French banks and banking houses to subscribe for his new loan, and to take money out of London for this purpose. It was, of course, a more or less temporary upset, for the main bulk of French money here will in all probability go home very gradually, if at all; but it came at an inopportune moment, just when the London markets were beginning to recover from the rather exaggerated effects of the announcement of Mr. Chamberlain's scheme of defence expenditure. A reaction in the metal markets, in which speculators had been inconveniently active, happened at the same time, causing hasty realisations in the securities based on metal production; and the combined effect of these influences gave an appearance of weakness to all departments of the Stock Exchange, in spite of the persistently favourable evidences of the strength of underlying conditions of trade and business.

BRITISH MONEY IN AMERICA.

With his own market thus liable to upset owing to the caprices of foreign operators, the British investor who has put money into American securities is now threatened by the possible effects of the measures that Mr. Roosevelt and his advisers are believed to be planning for the penalisation of those outsiders who have seen good opportunities for investment in the United States. When we remember that America owes the greater part of her wealth and financial power to the rapidity with which her resources were developed by foreign capital, supplied by Britain and Europe, this attitude of the United States authorities

towards outside investors is somewhat absurd; and it becomes all the more so when we consider that, owing to the extremely mercurial temperament of domestic speculators in Wall Street, the holdings of foreign investors, especially those of them who are British, are much less liable to panic influences—which seem to be what Mr. Roosevelt fears when he talks about "hot money"—than those of the native inhabitants. What is pretty certain is that, as usually happens when Governments try to regulate security markets, the effect of whatever measures may be taken will be something quite different from what was intended. If some scheme of special taxation is hatched, it is quite on the cards that the people who will be most frightened will be American operators, who will hastily jump to the conclusion that a flood of foreign selling will result, which may possibly never happen. The whole business is just another example of the extent to which, in these topsy-turvy days, new kinds of disturbing events affect security prices.

SUPERFICIAL INFLUENCES.

All these things, however, though inconvenient to investors who may happen to be obliged to realise part of their holdings, and still more to speculators who have been chasing profits through gambles, do not affect the comfortable position of the real investor, who does not concern himself with the temporary fluctuations in the prices of his holdings, but regards his securities as a source of income, which he hopes to see increase with the growth of trade and prosperity. This kind of investor can remain unperturbed by the ups and downs of the Stock Exchange price-list, knowing that all indications are in favour of expanding trade and increasing consumption, with consequent benefit to the holders of the equity interest in British industry. The consolidation of enterprise, through amalgamations and combinations, though it has results which are sometimes questioned by consumers, has given strength to the earning power of joint-stock companies such as they never had in the old days of more vigorous competition; and on the whole it may be said that the combinations have used their semi-monopolistic powers with discretion and caution, and with due regard for consumers' interests. Improved company finance is another addition to the strength of the position of investors, and is one among many of the causes which can help those investors who want steady and gradually advancing incomes from their securities to face the future with confidence.

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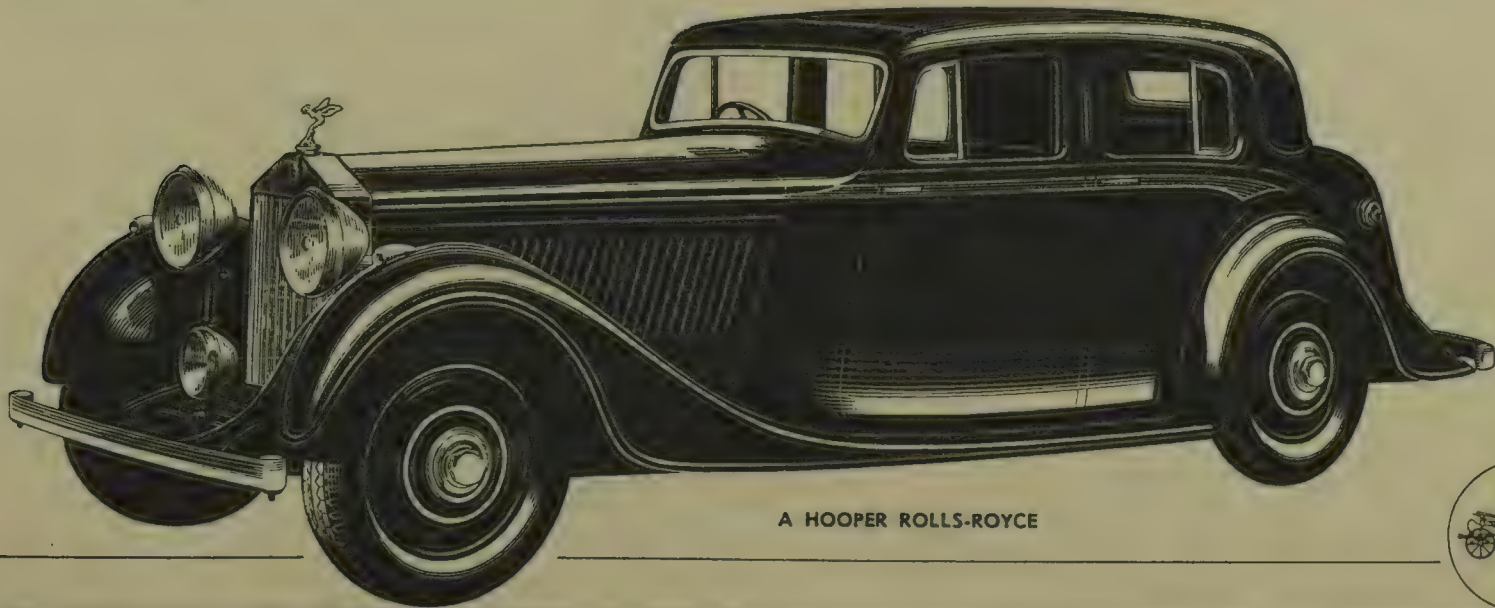


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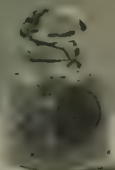
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The Lovable Fragrance.

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Orchis and Bond Street Perfumes.

As years went by the House of Yardley added to their repertoire, so that their name is now a household word. They have artistic salons at 33, Old Bond Street where treatments are given, while their specialities are sold all the world over. Among their perfumes are Orchis Fragrance, too well known to need more than a mere mention, while the latest recruit is Bond Street, which in an inexplicable manner expresses joy and gaiety. Elusively perfumed with it is the fashionable English complexion powder, for 3s. 6d. a box. It clings lastingly in spite of all weathers, resists grease and will not cake; because of its absorptive properties, it prevents the rapid appearance of perspiration. This powder is supplied in six shades.

A Modern Dressing-Table.

Great changes have taken place in dressing-tables. No longer are the legs concealed beneath "curtains" of pretty white muslin posed on silk or a special glazed calico ornamented with festoons of ribbon. To-day for their charm they are dependent on graceful lines, harmonious proportions, and beautiful fittings. The model pictured on this page was designed and carried out by Mappin and Webb, who have salons in Oxford Street, Regent Street, and Queen Victoria Street. It is of walnut, with sterling silver and beige enamel fittings, English cut glass being used for the bottles. There is a secret drawer, the position of which I must not reveal, the scheme being completed with an electric light arm. Naturally there are many variations on this theme, some more elaborate, while others are quite simple, making the perfect wedding gift.



Coronation Silver.

Warmly to be congratulated are Mappin and Webb on their collection of sterling silver cups and bowls. There will be a special significance about every event for which a trophy is awarded in this the Coronation Year. To all interested in the subject a brochure showing a number of the designs would be sent. That price has been considered may be gleaned from the fact that there are air-tight canisters to hold fifty cigarettes for thirty-five shillings; the crown and royal cipher are seen on the lid, while views are delicately engraved on the sides. Then for £3 10s. there is a sugar sifter treated in a similar manner. It must be related that there are specimen pieces which may well be described as of regal magnificence. Beauty and grace of line are achieved in all the trophies in conjunction with a restrained national motif. Everything seen in these showrooms is made by Mappin and Webb from their own designs, and is expressed by craftsmen in precious metal with painstaking skill and care.





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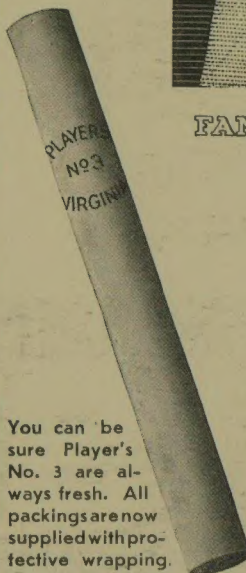
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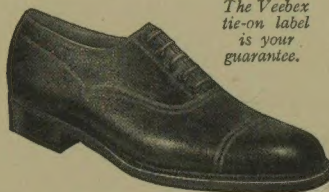
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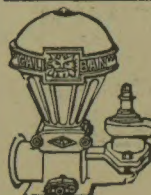
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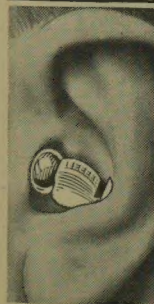
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